

NEW YORK MIRROR

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"The play's the thing."—HAMLET.

Monday night the gay critics received a general invitation to pay a visit to the Windsor Theatre for the purpose of sitting in serious judgment on the artistic merits of Anna Boyle and William Stafford. Bulwer was chosen for the slaughter and The Lady of Lyons was the tribute to the sacrificial altar. But, let us not be misunderstood: the young lady and gentleman who officiated as stellar high priests took no hand in the execution—that duty devolved solely upon the supporting company. Both the young gentleman and the young lady acquitted themselves surprisingly well, considering the disadvantages under which they labored. The night was sultry and the theatre insufferably close. The company belonged to the genus "queer." The scenic adjuncts were shabby, and the audience disposed to poke fun at the actors. With such drawbacks as these to contend against credit is due Mr. Stafford and Miss Boyle for the excellent impression they succeeded in making.

Claude Melnotte is not the part that we should have chosen for a young actor to make his first bow to a metropolitan audience. It gives few opportunities for effective work, and so manifestly plays a second fiddle to Pauline all through the piece that we wonder how any debutant can select it for a first appearance. Mr. Stafford's reading is correct and scholarly. He lacks force and freedom in action, but these are faults that application can remedy. He is by no means conventional, but acts with rare naturalness. We cannot pass extended criticism upon the young actor until we have seen him in a better part—one which will bring out his mettle. Anna Boyle's Pauline was an excellent performance. She is artistic, but she has acquired an artificial style of delivery that should be remedied. Her voice is flexible but too light for a theatre as large as the Windsor. She played the third act capitally. The support does not call for special mention. Shylock and Othello are under-
ned for speedy production.

Wallack's was crowded yesterday afternoon for Rose Coghlan's benefit by an audience largely composed of ladies—in itself one of the strongest proofs of this charming actress' popularity among our theatre goers. No matter what the occasion, get the ladies arrayed on your side, and you can accomplish anything mortal. Great interest was attached to the performance, on account of the beneficiary's first appearance in Canille. It seems to be every actress' ambition to play this part, and the ambition is laudable, since the soiled dove of Dumas' play is a character that gives splendid opportunity to the artist. Briefly, though comparisons are generally odious, Rose Coghlan's performance of Canille is decidedly better than that of Matilda Heron, of Agnes Booth and of Bernhardt, and inferior to that of Modjeska and of Clara Morris. It is a strong, well-developed characterization, more dramatic than sympathetic, less magnetic than powerful. It contains some exceedingly admirable points, the second and third acts being acted especially well, and a pleasurable smoothness marking the entire representation. There were some crudities that nervousness and a first performance naturally account for, but on the whole we may congratulate the lady on having achieved a legitimate success in a trying role. Osmond Tearle made an admirable Armand—the best that we have seen of late years in New York. His conception does not depart from the channels of conventionality, but he acts the part with manly spirit and dramatic effect. Harry Edwards played Monsieur Duval splendidly. Messrs. Elton and the Eyres were respectively excellent, and nothing need be said of Effie Germon and Louise Eldridge, whose Olympe and Madame Prudence speak for themselves. The setting was good, and the representation was satisfactory. Miss Coghlan probably cleared \$1200 by the performance.

All the Rage was transferred to Niblo's Monday night, which opened for the first time since the burst up of the Bernis spectacle, Cas'les in Spain. A good-sized audience was present, which laughed at Hardenburgh and Davidge, and applauded all that deserved attention. A. Z. Chipman plays Will Goodwin, the young journalist, capitally. He is an excellent juvenile actor, for whom we predict great things in his line some day. Blanche Moulton, too, is decidedly clever as Cleopatra Braney. She has been on the stage but a year, yet she manifests undoubted talent and capability. Of the rest of the cast we have nothing to add to the recent notice that appeared in these columns. All the Rage may run two or four weeks, according to receipts. Mr. Haverly is negotiating with a Billee Taylor party to follow Mr. Hill's company.

and Bernice Child of the State Opera appeared at the Grand Opera Monday night. They were well re-

ceived. The performance is good, but does not not compare with that of the cast at Wallack's one year ago.

Sam'l of Posen continues to do well at the Fourteenth Street Theatre.—Donna Juanita is doing a small business at the Fifth Avenue.—The Mascott will continue at the Bijou for two or three weeks longer. It is drawing well.—The World at Wallack's had a fair matinee on Decoration Day. Rose Coghlan's benefit took place yesterday.—Billee Taylor is dead at the Standard Theatre, for the present season at least. A new opera by Charles Brown, called Elfin and Mermaids, will be produced to-night. Morse's benefit Monday night was not largely attended. Billee Taylor was given in conjunction with some dialect recitations by A. P. Burbank.—Hazel Kirke died hard Tuesday night. Last night The Professor was announced for production.

Through Smoke and Fire.

There is no one we can call to mind who loves a good and utterly detests a poor cigar to such a degree as B. H. Butler, who is at the present time running the Windsor Theatre. Give Butler an Havana, and his happiness is complete. His good nature asserts itself. He can discount John McCullough in geniality. Last Monday night, after the first act of The Lady of Lyons, Butler bought himself a forty cent weed, and was posing in the lobby of the theatre when he was approached by a newspaper man whom Butler was specially desirous of cultivating. After the usual salutations and exchange of timely topics, Butler suggested a lemonade. The journalist, with becoming modesty, excused himself, and feeling down in his pocket brought forth a cigar. "Try a fresh one with me," he said, to which Butler, well satisfied with his Kiama Victoria, essayed to decline, but upon the newspaper man's insisting, took it and flung his own away. A match was struck and the new cigar lighted. One or two puffs, and Butler's countenance began to change. His face, a few moments before ruddy and bright, suddenly became ashen pale. He looked at the cigar and then at the newspaper man, who wore a serious look and appeared oblivious to the torture Butler was undergoing. As we have said, Butler was desirous of making a good impression on the journalist, and was fearful of making any illusion to the cigar, which the reader will understand was of a vile quality.

"Great Caesar!" murmured Butler, *sotto voce*, "Must I smoke this confounded thing? I wish I had my other one back!"

The smoke went on; Butler grew paler and deadlier. He suggested beer, but the scribe was obdurate. He did not drink. As a last resort Butler said, like a drowning man grasping at a straw, "My friend, will you join me in a bottle of wine?" "Well," said his tormentor, "I seldom drink, but if you insist upon it, I don't mind if I do."

A neighboring sample room was hurriedly entered by the pair, and the wine ordered. While the bartender was busy filling the order, Butler thought it a good time to throw away the objectionable cigar, but the newspaper man, as if anticipating the move, struck another match, saying, "Your cigar has gone out. Light it. Don't you find it to your taste?"

"Oh, yes," faltered the half dead manager, "It's an excellent brand. Never smoked a better. Where did you get it?"

"Well, I don't tell the secret to everybody, but I don't mind telling you that I buy them down on Baxter street, at \$1.50 a hundred!" replied the unconscionable scribe.

"Great Scott! that's cheap!" exclaimed Butler.

By this time the repressed mirth of the newspaper man gave way in a prolonged fit of laughter, and finding that he had been beautifully taken in, Butler acknowledged the corn, and to get even, played the same joke on Mr. Boyle, Miss Anna's father.

Mr. Boyle will be able to leave his room next week.

The Accident to Topsy Venn and Ella Chapman.

A fatal accident occurred on Monday near Trenton, N. J., to the fast Philadelphia train on the Pennsylvania Railroad, in which two persons were killed and several injured. Among the latter were two members of the profession, Topsy Venn, of the Rice Surprise Party, and Ella Chapman, who was accompanying her friends, Alice and Louis Harrison, to Philadelphia. The news of the accident caused some apprehension among the friends of the ladies. At first it was stated that both had been seriously injured, but later advices bring the cheering intelligence that they are doing well and will be out in a few days. Miss Chapman's injuries may be summed up by quoting the substance of a dispatch from herself: "Arm and ankle sprained, and injured internally. Am thankful to escape alive."

Topsy Venn fared the worse of the two ladies. She was violently thrown some distance and caught between the backs of two seats, causing internal injuries. Her liver sustained a severe concussion. She has not been able to appear since the accident. Her part is being filled by Carrie Perkins. Misses Chapman and Venn are at the Continental Hotel, Philadelphia.

STAGE-DOOR STUDIES.



I love stage-doors.

There is something indescribably fascinating in the dust, cobwebs, and the tobacco-juice that ornament the walls. The furrowed door-sills, and the equally furrowed door-tenders, possess a fund for sentimental reflection that is simply delightful to the dreamer. How many celebrities have walked over the one and talked over the other! Then those dear old battered tin signs of "No Smoking Allowed," or "Positively No Admittance." What terrified awe strikes into and subdues the heart of the biggest man when his eye first views those appalling legends!

There is no use in denying it—the stage-door, however prosaic his exterior may seem to those that are familiar with him, is essentially a thing of sentiment.

Why, every creak of his rusty hinges speaks ideas as poetical or dramatic as any you'll find written in Shakespeare or Byron. To the tired ballet-girl, as he squeaks shut after her wearisome, monotonous work is over, he says that she is free until the hands of the clock swing round to theatre-time on the morrow. And you think that Byron could have sung a sonnet half so sweet or so welcome into her ears as that conveyed by the garrulous old door when he closes out the heat, the crowds, and the glaring lights of the theatre? Ask the ballet-girl herself, if you wish an answer to that question.

But the veteran door is capable of other forms of expression, not at all pleasant or restful. With what an ugly bang he swings to when the petulant leading lady, jealous of her rival's successes, bounces out into the night. Then he discordantly tells the listener of disappointed ambition, blasted hopes, envy, and other forms of uncharitableness. Oh, yes! The door has lived too long not to have found a bad temper of his own, and he can be as sour as you or I, when occasion demands. "Ho, ho!" chuckles the sly old door to himself as the leading lady flounces out of sight, "you hold the mirror up to the spiteful side of your nature, do you? Well, so shall I!" and, strange as it may seem, nothing can push or bang this idea out of our free-spoken friend, except a change of mood on the part of the leading lady. Then his language will become as pleasing as possible.

You'll never catch the old door swearing before ladies, though. No. He reserves all his imprecations and bad adjectives for objectionable members of the sterner sex. For he has a chivalry of his own, has the old stage-door. During the silent watches of the night, when you and I are comfortably snoring at home, tucked up in our downy bed, and when he is shrouded in utter darkness, alone, save for the occasional presence of the sleepy watchman, he has thought it all out, in a quaint, simple way, and concluded it will never do to indulge in cruel profanity within the earshot of ladies. So when he hears the irritable little stage manager just inside cursing and damning the poor timid ballet girl, he just waits his time, and when the disagreeable little functionary passes forth after rehearsal, he sends a volley of terrible oaths, pitched in a high falsetto, after him, such as would make even Bob Ingersoll tremble. This is a little point of ceremony that the old door never forgets, and if you can get his confidence some day, rest assured he will give you this maxim the first thing: "When a man swears at a woman, just you swear back at him." I don't say that I advocate the practice of this original maxim, but—well, it seems proper enough on the face of it.

But perhaps our musty friend never talks so expressively as he does when the novice passes by him in quest of an engagement. Then he is fearfully eloquent. To the trembling neophyte, as she faltering pushes the old door open, his creaking hinges are possessed of a thousand thundering tongues, that mock and taunt her to such an extent that all her infinitesimal stock of courage oozes away and leaves her in a state closely bordering on complete prostration. This is a singular idiosyncrasy on the part of our old friend, but I candidly think it is only bombast and bluster, for if the novice succeeds in her uncertain mission he, kindly offers her his squeakiest congratulations when she emerges; and on the other hand, if she meets with failure, he sends forth a sadly commiserative sigh of sympathy as he gently shuts to after her.

The other night, when all the lights were out at the theatres and the people had gone home to roost, I visited several of these

venerable stage-doors to commune with them.

The first one that lay in my path was that belonging to the Standard Theatre. It is— with the exception of the door at the Madison Square, which doesn't belong to the same family—about the youngest of the lot. But it is only second in point of knowledge and experience to the patriarch at Niblo's Garden. I questioned the Standard stage-door as to what he knew that was good to be told to the readers of THE MIRROR.

"Well, I don't know much that's good, nor on the other hand, much that's bad," said he; and then, as if highly amused at the non-committal form of his answer, he shook and quivered with laughter in every panel.

I saw that the Standard door was in a cynical mood which did not invite conversation. In order to draw him out, I ventured to say something about the new opera.

"Do you think much of Elfin and Mermaids, that is to be produced inside Thursday night?"

The door groaned audibly, and in the darkness I am positive that I heard something that sounded like a chuckle or sneer.

"Look here, my friend," said I, "this won't do. Here I've come a long way on purpose to see you, and then to be treated like this—" and I turned on my heel and started away.

"Hold on!" shouted the door; "don't get riled (those were his exact words); come back here. I apologize. You asked me about the new opera, didn't you? Well, don't you know that I'm a fixture here, and that Brown rents me with the house for three weeks, so of course I'm not free to speak as plainly as I might otherwise. But seeing that it's you, and if you promise that you'll say nothing about it, I'll give you my candid opinion. Elfin and Mermaids is double-dyed rot! The doorkeeper says that Brown, the author, didn't write it, either. He says that he don't understand the language of the libretto enough to conduct rehearsals properly. That looks bad, you know, for authors always are up in just the way they want their lines spoken and their business regarded."

"You don't think Elfin and Mermaids will last long, then?"

"Not to give it out too plainly, I'm counting on a rest until the Fall before the three weeks of Brown's lease are over. Then I hope to have Patience enough to last the whole season. But this comic opera business completely demoralizes me."

"How's that?" I inquired.

"There are always so many be crutched old men, and be-toothpicked young snips hanging around after a performance when there's a pretty chorus engaged. That's been the case ever since Billee Taylor's been on the bills. I don't know which to hate the most, the old ones or the young ones. Both make me sick."

"Do they come around every night?"

"Every night as sure as fate. Why, it isn't an hour ago that two of 'em stood just where you're standing now. Both of 'em had carriages waiting outside, and both were waiting for the same young damsel."

"Do you mind telling her name—in strictest secrecy, of course?"

"Her name? Bless me if I haven't forgotten it. She tucks 'Mademoiselle' to it on the programme (she's not French, though—she says she's of Spanish descent), and she sings the part of Ara—Ara—"

"Bella?"

"Yes, that's it—Arabella. My, what a pile of flowers she carts out every night. They'd fill four or five hearses at a Murray Hill funeral party."

"Who were the two gentlemen that you say were waiting for the Spanish 'Mademoiselle'?"

"The old fellow was a heavy swell named Ben Gregory. The other was a young fellow named Howell Osborn. They're cases, both of 'em. Do you know them?"

"No, I haven't the honor. Won't you describe these gentlemen to me?"

"Certainly. But I'm feeling weary. Won't you just give that knob a turn—that's better—thank you. I'll begin with old Gregory. He's got the feelings of a lad of twenty, although his hair is grizzled and his side whiskers carry around an air of dye and pomatum. He's in the steel manufacturing business over in Jersey, and if it wasn't for his interminable hunt after a fresh face, he'd be a most exemplary member of society. Osborn is the son of a wall street broker. You've seen him, of course. He parts his hair in the middle, bangs it over his forehead, carries around a *retousse* nose, wears a guillotine collar, and bears his only substitute for brains about with him in a pocket-book that is kept well stuffed by his wealthy father. Well, it seems that Gregory had come by chance, and Osborn by appointment to escort Mademoiselle home after the performance. When she came out she took in the situation of things at a glance, and was equal to the emergency. Both admirers pressed forward and begged permission to relieve her of her floral burden. What do you think this clever Mademoiselle did? Why, sir, she said, 'Thanks; my own carriage is waiting;' went outside, called a passing cab and left the scene of action in solitary triumph. In this way, you see, she avoided trouble, and kept both fellows chained at her capacious chariot wheels."

"And what did the gentlemen do?"

"Looked at each other with eyes full of fire for a moment. Then their features relaxed, and they left to talk it all over at

Delmonico's, while I nearly split from top to bottom with laughter. Very good, wasn't it?"

"Capital," I exclaimed, "but hasn't the success of Billee Taylor kept you busy on your hinges?"

"I should think so. Henderson was never in such a good humor before. Since this wave of prosperity struck him his liberality has become something wild and terrible. Will you believe it? I actually saw him hail a hack last Saturday and pay the driver \$1 to take him down to the Long Branch boat! I scarcely credited the transaction but I saw it myself. Here comes the watchman."

"Yes, and I'll be off. Good night."

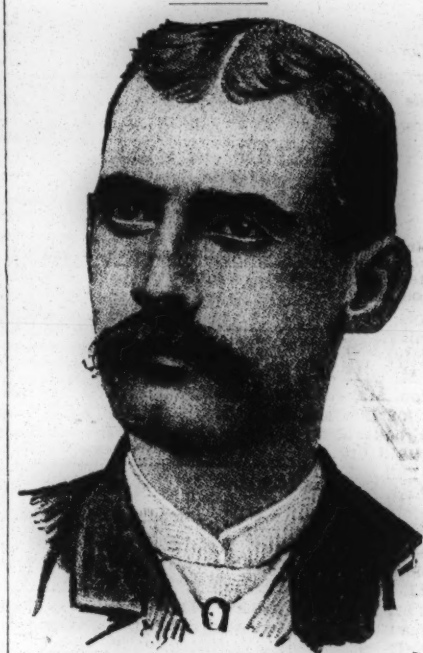
"Good night. Remember me."

"I shan't forget you."

Then I directed my steps toward Wallack's Theatre, but what the old stage door down there told me must be kept secret till next week, for the foreman says (for a wonder) that there's "copy" enough, and my space is already exceeded.

THE GAS MAN.

PERSONAL.



FARRELL.—Frank Farrell, late of New Orleans, but now residing in this city, has a drama, in five acts, entitled *Duclos*, which he desires to dispose of. It is full of energetic incident, good situations and sensational effects, while the dialogue is terse and vigorous.

MOSS.—Theodore Moss divides his time regularly between Jerome Park, his Long Branch cottage, and Wallack's.

FISKE.—In response to The Usher's desire expressed in THE MIRROR, Stephen Fiske sent him a delicious Connecticut shad. Who says, now, that there's no efficacy in prayer?

DENIER.—Tony Denier named his donkey Lotta in compliment to the little actress, and she was so overpowered by the distinction that she ordered a costly silver-plated harness made in this city for her namesake.

CHANFRAU.—Frank Chanfrau denies totally any intention of buying or building a theatre in New York. "I have arrived at that age," he says, "when ease is preferable to entering upon a managerial career." Mr. and Mrs. Chanfrau went down to Long Branch Monday.

ENGLISH.—Will E. English, manager of English's Opera House, Indianapolis, arrived in town last week, accompanied by his wife, and is stopping at the Coleman House. Mr. English will remain in the city during the coming two months, filling time for next season.

BERNHARDT.—A dispatch from London yesterday says that Sara Bernhardt is to marry M. Angelo on Saturday next. Mr. Angelo accompanied Her Thinness to this country, and was sparking her on the sly, while many of our nincoms were buying her smiles at the rate of a dollar apiece.

OWEN.—W. F. Owen has been engaged by C. J. Whitney to support Rose Eytinge in Felicia, Felicia, or Woman's Love, is destined to score a success next season. Rose Eytinge will play her original part. Felicia, it will be remembered, enjoyed the longest run of any piece at the Union Square Theatre with the exception of the Two Orphans.

LYSTER.—Fred Lyster, author, actor, manager, composer, musician, and one of the most comprehensive musical and dramatic critics in the country, arrived from San Francisco on Saturday last. Mr. Lyster was acting manager of Baldwin's Theatre for some years, and during his regime the theatre saw its best days. He is a thorough scholar, and has a desire to embrace literary work in New York. The newspaper that secures his services can boast of a most caustic and facile pen enlisted in its service.

GOODWIN.—Nat Goodwin listened to the reading of D. A. M., the play that Gunter has written for him, Monday morning. He pronounces it the funniest comedy he ever came across. It is in the vein of Fresh, the American, and illustrates the adventures of a Yankee in Paris. The characters, Goodwin says, are all well drawn. One in particular, Ambigue, the Bohemian, being particularly funny. "It's so good," asserts Nat, "that I'd play it myself if it was a little longer." The last act takes place behind the scenes at the Cheny Theatre, where the American, who is at deadly feud with the Bohemian, works to kill the new play of the latter.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNA BOYLE and WILLIAM STAFFORD: Now playing at Windsor Theatre, New York city.

A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 30, two weeks.

AGUSTIN DALY'S CINDERELLA AT SCHOOL: Brooklyn, N. Y., 30, week.

ACME OLIVETTE CO.: Chicago, 30, week.

BAKER & FAHNON: Rutland, Vt., 2; Whitehall, N. Y., 3; Glens Falls, 4; Saratoga, 5; Cohoes, 7; Gloversville, 8; Iliou, 9; Little Falls, 10; Amsterdam, 11, and close season.

BOSTON IDEAL OPERA CO.: Halifax, N. S., 23, two weeks.

BILLY ARKINGTON'S MINSTRELS: Peabody, Kansas, 2; Newton, 3; Burlington, 4; Winfield, 6; Wichita, 7; Hutchinson, 8; Great Bend, 9; Dodge City, 10; West Las Animas, Colo., 11; Trinidad, 13; Pueblo, 14.

BOSTON MUSEUM CO. (The Gynor): Portland, Me., 2; Chelsea, Mass., 3, and close season.

BIRCH & BACKUS'S SAN FRANCISCO MINSTRELS: Chicago, 30, week.

CHILD OF THE STARS (Hoe & Hardie): New York City, 30, two weeks.

CHARLES L. DAVIS COMEDY CO.: Boston, May 30, week.

DOPPEL & BENEDICT'S MINSTRELS: Lyons, N. Y., June 2.

FORD'S COMIC OPERA CO.: Peoria, Ill., 3; Galesburg, 4; Burlington, Iowa, 6; Keokuk, 7; Quincy, Ill., 8, 9; Hannibal, Mo., 10; St. Louis at Ulbrich's Cave 13 for one month.

FLORENCE HERBERT COMB.: Ottawa, Ill., 30, week; Aurora, June 6, week.

FIFTH AVENUE OLIVETTE CO.: Chicago, May 30, week.

FRANK MAYO: Boston, 23, two weeks.

GUS BRUNO'S VOYAGERS: Chicago, 30, week.

GUS WILLIAMS: Ogden, Nev., June 2; Lake City, 3; 4; Laramie, 6; Cheyenne, 7; thence Omaha and East.

GRAYSON NORCROSS COMIC OPERA CO.: Boston, 30, two weeks.

HARRIGAN & HART'S THEATRE COMIQUE CO.: Brooklyn, E. D., 30, week; Chicago, June 6, two weeks.

HAYKEL'S COMEDY CO. (Strategists): Denver, Col., 30, week; Leadville, June 6, week.

HAYKEL'S WIDOW BEDOTT (C. B. Bishop): San Francisco, 30, five weeks.

HAYKEL'S COLORED MINSTRELS: Oakland Gardens, Boston, 30, two weeks.

HAYKEL'S NEW MASTODON MINSTRELS: Leadville, Col., 30, week; Denver, June 6, week.

HAYKEL'S EUROPEAN MASTODON MINSTRELS: St. Paul, Minn., 1, 2; Minneapolis, 3; Omaha, Neb., 4.

HILL'S ALL THE RAGE: Haverly's Niblo's Theatre, New York city, for the Summer season.

HARRISONS (in Photos): Boston, Mass., 30, week.

HARRY G. RICHMOND COMEDY COMB.: Pittsburgh, 30, 31; thence through oil circuit.

HARRY MINER'S ROONEY CO.: Boston, 30, week.

IDEAL DRAMATIC CO.: Bismark, Dak., 30, week; Fort Assinaborn, 6, week; Fort Benton, 12, week; Open new hall at Helena, Montana, July 4.

J. H. KENNIE'S BILLIE TAYLOR CO.: Woonsocket, 2; Woonsocket, 3; Lawrence, 4.

JOHN JACK AND ANNE FIRMIN: Minneapolis, Minn., June 6, 7, 8.

KAT CLAXTON: San Francisco, 30, week.

LEAVITT'S RENZI SANTLEY CO.: Chicago, 30, week; Buffalo, 6, week.

M. B. CURTIS'S SAM'L OF POSEN: New York, 23, two weeks.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): San Francisco, 6, three weeks.

MAH'S COMIC OPERA CO.: New York City, 23, two weeks.

MURPHY, MACK, MURPHY & SHANNON'S VARIETY CO.: Providence, R. I., 30, week.

ROSE WOOD COMB. (Hamlin and Davis): Dubuque, Ia., 2; LaCrosse, Wis., 3; Minneapolis, Minn., 4; St. Paul, 6, 7; Stillwater, 8; Eau Claire, 9; Madison, 10; Janesville, 11; Chicago, 13, three weeks.

SPALDING'S GEORGIA MINSTRELS: Brainard, Minn., 27, week; Grand Forks, Dak., June 3, and on into Montana.

SHUKY AND YOUNG'S STAR COMB.: Albion, Mich., 2.

TONY PASTOR'S TRAVELING CO.: Rochester, 2; Toronto, Ont., 3.

THOMAS W. KENNE: San Francisco, May 10, four weeks.

TONY DENIER'S HUMPTY DUMPTY: Hamilton, O., 2; Muncie, Ind., 3; Kokomo, 4; Chicago, 6, week.

VOKES FAMILY: Chicago, 30, two weeks.

VICTORIA LOTTES BURLESQUE CO.: New York, 30, week.

WILLIE EDGINS'S SPARKS COMB.: Eureka, Nev., 2, 3, 4; Salt Lake, Utah, 6, 7, 8; Ogden, 9, 10; Denver, Col., 23, week; Leadville, 30, week.

WILSON COMIC OPERA CO.: Now at Bijou Opera House, New York City.

Boston.

The second week of Daniel Rochat at the Park Theatre has strengthened the good impression already made on the minds of the public. The characters of Rochat and Lea Henderson in the hands of such good actors are not destined to be soon forgotten. On Friday night the popular play of the Two Orphans was presented for the first time this season. The cast embraced all the co. and their efforts were heartily appreciated. There has been seen better Pierres than that given by Walden Ramsey, but the performance, on the whole, is to be commended. Mrs. Eldridge as Frochard deserves mention for the excellent rendering of that difficult part. Sara Jewett and Maude Harrison as Louise and Henriette, respectively, played with their usual care and spirit. The company presented the remaining characters with power, and their efforts were not lost upon the crowded audiences. This week the Banker's Daughter. Manager George H. Tyler receives his benefit June 15, when Janaschek has in the kindest manner volunteered her services and will appear in the sleep walking scene from Macbeth. Sara Jewett and Maude Harrison appear in scenes from the Hunchback, and numerous other attractions will be presented.

Frank Mayo's engagement at the Boston Museum the past week has been a very successful one. The business has been very large and the audiences delighted with Mr. Mayo's personation of Davy Crockett. The play is a popular one, and abounds in startling situations, beautiful dialogue and an interesting plot. Mr. Mayo has given years of study to the character of the hero, and has clothed it with a power that makes it one of the great creations of the stage to-day. Commanding in appearance as he stands the protector of Elinoir, the effect is picturesque to a high degree. Add to this his impressive manner of delivering his lines, and you have a character that repays one to see. Sadie Martini was selected by Mr. Mayo to play Elinoir Vaughn, and the selection was a good one. Miss Martini is constantly improving, and her whole performance was one of the best she has ever given. Mr. Hanson was excellent as General Royston; B. R. Graham and J. B. Mason in the thankless roles of Oscar and Neil Crampton, showed what good actors could do with bad parts. The piece was well set, particularly that of Crockett's cottage. The piece runs all this week, which will close the regular season at this establishment.

Olivette did a fair business at the Globe Theatre the past week. Catherine Lewis and John Howson have become great favorites, and their appearance in Boston will always be hailed with pleasure. Had the co. appeared in the earlier part of the season, their success would have been great, but coming late, and Olivette being on the wane, the success was not what it really deserved. One great drawback in the production is the inability of Hetty Tracy, who personated the Countess, to sing, and much of the music suffers thereby, although Hattie Lawson does some good work singing the music and acting an opposite role. The co. closed their engagement on Saturday, and is followed by the Grayson Norcross co. in the Mascot, which will probably close the season. The Jolities did a good business at the Gaiety last week in the Electric Doll. The co. consists of five people, the principal of whom are Lillian Brown, Frank Daniels and Stanley Welch. Lillian Brown is a capital actress and charming singer; Frank Daniels bids fair to be a great comedian; he has youth and talent, and time will develop his artistic abilities.

Uncle Tom's Cabin flourished at the Novelty Theatre last week to good houses. The success of this play is to me something wonderful, as under all circumstances it is sure to draw a paying house. This week a variety performance is the attraction. The next season at this house promises to be a brilliant one, as I understand that Denman Thompson, Neil Burgess, Banker's Daughter by Collier's co., and many other first-class attractions are already booked. There is no reason why this theatre should not be a successful one.

At the Howard Athenaeum a variety bill constitutes the programme for the present week. Frank Wright, the popular stage manager of this establishment, benefits on Monday night, and the veteran treasurer, Ben Fryer, on Saturday.

The Boston Museum will keep open all Summer, giving a first class olio entertainment.

The Alhambra opened most auspiciously and good business has been the order of the past week. This week a monster performance is given by the Pat Rooney comb., including a number of variety stars.

The Forest Garden did a large business last week. Jewels, as represented by Daisy Ramsden, Alma Stanley, Genevieve Reynolds, and W. J. Stanton, has met with great favor, and warrants a continuance for the present week.

Items: J. R. Vincent remains at the Boston Museum, and has no intention of retiring from the stage for some time to come. Frank Daniels received an offer from W. A. Mestayer for the Tourists for next season, but will remain with the Jolities. Mestayer has been in the city for a few days, but returned to New York Saturday.—Wm. Wallis, of the Lotta comb., has been in Boston during the past week.—J. N. Lanerger, actor and manager, has taken a lease of the new theatre in Lawrence, and opened on Thursday night with Maggie Mitchell and co. in Jane Eyre.—Oakland Gardens are open with Haverly's Colored Minstrels, the great success of last season.

Chicago.

McVicker's (J. H. McVicker, manager): Large and intelligent audiences, evidently made up from the elite of the city, have witnessed the pleasing performance of Hazel Kirke, which closed its successful run of two weeks the 25th. At 11 o'clock Wednesday morning Edie Ellsler and Frank Weston, of this co. were married in the St. Peter and Paul. No display was made and like a sensible husband and wife, they went right on with their business in Hazel Kirke. The same evening Charles Bowser succeeded Mr. Ferguson as Pitticus Green. His appearance in the part was creditable, and he seems to be a capable actor. Mr. Frank succeeded Mr. Huston in the role of Aaron Rodney. The Acme opera co. present Olivette week of 30th, and the Vokes will follow.

Grand Opera House (James Hamilton, manager): The Rose Wood comb. gave Camille the first part of the week, and from Thursday and Friday. There is very much to commend in Rose Wood's impersonations; the death scene in Camille might be improved. The mode of Miss Wood is physiologically questionable in this instance. A death scene of the kind is, perhaps, within the range of possibilities, but is strangely at

variance with those of ordinary experience. Lewis Morrison renders excellent support and captures an equal share of applause. The balance of co. do good work. The attendance has been very fair. The comb. leave 30th, to return after their two weeks' trip; Fred Hamlin will go as treasurer. Olivette is the next attraction, which will be given by the Fifth Avenue Comic Opera co. Billee Taylor is announced as in preparation. A new drop curtain will soon be added to this beautiful theatre.

Hooley's Theatre (R. M. Hooley, manager): Won at Last was kept on to profitable attendance. The torrid wave that struck this city the middle of the week may have kept many away, but by the wearing of summer apparel and vigorous use of fans, the audiences managed to keep in a comparatively cool state. There is nothing to add to what has already been said in regard to Mackay and Won at Last. After Birch and Backus' San Francisco Minstrels, Harrigan and Hart, and then Needles and Pins.

Olympic Theatre (Z. W. Sprague, manager): Hi Henry's Premium Minstrels were announced, with Schoolcraft and Coes as particular cards. No Schoolcraft the entire week. It was alleged that he was called away to see his sick wife; no change was made, however, in the advertising. The admirers of Schoolcraft understood it, however, and the attendance has been correspondingly thin. There are some good specialty acts given. The Celebrities Novelty comb. follow for one week, and June 6 Pike will come with that cooling play, Sea of Ice. Manager Sprague will close for one or two weeks prior to August 29 (when the regular season opens) to have a new stage put in and a new curtain painted. It seems that the marked advance in the rental of this house was brought about by Mr. Dalziel's anxiety to get a lease. Dalziel somehow has it in his head that "there's millions in it," and offered \$10,000, thus compelling Sprague to bid higher.

Academy of Music (William Emmett, proprietor): The Kentz Santley party have had good houses from the start. A very good variety show is given. They will continue another week, after which Tony Denier's Humpty Dumpty will fill a week's engagement, at the expiration of which the theatre will close for the season. Mr. Emmet has had a continuous run of remarkably good business.

Lyceum (Ed Hillier, manager): A Celebrated Case, played under the title of the Soldier's Trust, has been the bill this week. Good attendance has prevailed. Week of 30th Rosedale, or the Rifle Ball, will be given. C. W. Taylor will appear as Elliott Gray, Alice Placide and John Hay have been engaged, and will also appear. Mr. Pettit, husband of Fanny Louise Buckingham, has been making an effort to lease the theatre for a friend of his. He offered \$3000 rent for one year. The proprietors demand \$4000. Expecting to get the place, Miss Buckingham approached James M. Barnes, director of amusements at the Olympic, with a proposition to become manager, offering a big salary. Preferring to hold his present position, he gave a decided negative.

Central Music Hall (C. Milward Adams, manager): A very good attendance witnessed the closing of the Apollo Club season Thursday evening. The solos were well given, and the chorus of fifty voices effective. The Chicago Musical College will hold its commencement exercises June 2, giving a select programme.

The Sangerfest festival bids fair to meet with success, as the arrangements are about completed, and the Exposition Building is being transformed into a mighty hall, capable of seating 10,000 persons, and with stage room for 2000 singers and 150 musicians. Fourteen associations in Chicago and thirty-eight from other places will attend. The Death of Drusus, by Dr. August Reissmann, of Leipzig, will be sung by 1500 voices as one of the many noted features. Among the soloists will be Peschka Lantner, Anna Louise Carey, Madame Donald; William Candius, tenor; Myron W. Whitney, basso, and Franz Hemmerts, basso. Hans Balatka will be the musical conductor. Seven monster concerts will be given. The time extends from June 29 to July 3. The guarantee fund amounted to over \$50,000. It is expected that Theodore Thomas will be here soon to arrange for a series of instrumental concerts at the Exposition Building during the Summer. He will use a part of his own orchestra and the Philharmonic Society.

Items: Frank Carr, the Lone Sisters, and Maloney and Gray occupy the National week of 30th, giving their specialties.—Hartwig Seeman, the Swedish necromancer, is expected to fill an engagement at McVicker's at an early date.—Louis F. Barrett is in the city.—R. M. Hooley has engaged Charles De Groot and Frank Lane, and possibly Mr. Ferguson for his comedy co.—Tracy Titus, of the Acme Opera co., has arrived.—Charles Crouse is here arranging route for next season.—J. M. Hill desires it to be distinctly understood that he has no interest whatever in the Chicago Morning Herald. He has closed an engagement with James O'Neil to appear in legitimate roles in this city, commencing Sept. 19, 1892.—Laura Dainty will appear as Annie Goodwin in All the Rage, giving her readings incidental to the play. Mr. Hill will leave for New York Saturday, P. M.—Isaac Crankent opens at Toronto, P. M.—The second act has been entirely re-written.

Henry Belmer has organized a co. for a seven week's trip through Michigan, in which are Ida Cary, Ruby Lafayette, Idella McDonald, Lizzie Belmer, Amy Lafayette, W. H. Stuart, Julius Scott, G. S. Gaylor, Fred Barnard, J. R. Waite, and W. O. Wiley.—T. C. Howard, manager of the Academy of Music, Leadville, and Charles H. Search, manager of the Grand Central, same place, arrived here the 23d. After a short stay, they will go to New York after attractions. Mr. Search has secured Bruno's Voyagers for a six weeks season. Ed Foster will manage, and they will go to Leadville after June 4, to be absent eight weeks.—John T. Long, of Detroit, is here, en route for Leadville.—P. Curran, of his Geraldine notoriety, is in the city on his way to New York.—Powell and Mortimer have gone to Pueblo, Col., on a mission of enlightenment; they propose to expose spiritualism. The legitimate can spare them without inconvenience.—R. L. Marsh has engaged the Troubadours and Frank Mayo for coming attractions at Boyd's Opera House, Omaha. He will take a trip to New York, starting 29th.—F. H. Haight, general advertising agent of the Olympic, will take a vacation, returning at regular opening of season.—Mr. Fitzsimmons's busy attending to Haverly's business, and watching the commencement of the new house. He desired to be an equal partner in the new theatre, but Haverly was already pledged to others. From this originated the rumor that Fitzsimmons would no longer be identified with Haverly's interests here.—Manager C.

R. Webster left the 25th for Deadwood, with the following co.: I. N. Beers, Thomas F. McCabe, Harry Rich, Jesse L. Randolph, Ellen Baker, and Emma Leland.—The Kendall co. returned this week, having closed their season.—Ed. Langdon and wife left Willman's co. and came here. Mrs. Langdon is in poor health.—Mr. Hazenwinkle reports excellent business in the Northwest.—The Samsel, a musical and literary co. lately organized, will open in Waukegan 30th, under the management of R. B. Buck. Lydia Hastings, dramatic reader; Matilda Scott Paine, soprano; Chas. G. Amsden, tenor; Edward Paine, pianist.—The Northwestern Amusement Agency and Literary Bureau, F. B. Whipple and George A. Trevis, proprietors, will open for business about the first of June at 157 La Salle street. The rooms are elegantly furnished, and everything first-class. Mr. Trevis's ability and standing are guarantees of solidity and integrity.

Philadelphia.

This is a week of benefits and pure fun. It began on Monday night at the Walnut Street Theatre with the Harrisons in Photos; a benefit to Messrs. Nixon and Southwell, assistant manager and treasurer of the theatre. Mr. Southwell had a big benefit on Tuesday afternoon. The performance was very long and very good. It began at 1.30 with selections by an orchestra of fifty pieces under the leadership of Simon and Mark Hassler, H. Sator, Charles Kauffman, William Morgan and Mr. Rosewig. Then came a vocal and instrumental concert, in which Alice Oates was the star. Frank Moran made a stump speech, Lew Simmons had something funny to say, and the Harrisons gave the second act of Photos. Little Hinton, of the Museum company, recited Custer's Last Charge, and members of Rice's Surprise Party closed the entertainment. George Holland's comb. comes to the Walnut next week.

The Opera House this week has the Rice Surprise Party people. They intended to close their season at the Walnut last week, but business was pretty good, and Mr. Rice concluded that he could stand it as long as the theatre-goers could, moved his co. up to the Opera House, and expects to do well this week. He has a testimonial on Friday, when there will be a special bill. During the week they play Hiawatha, Revels, and wind up with Princes Achmet, formerly known as Horrors.

The Chestnut Street Theatre is open this week with Callender's Georgia Minstrels. The Arch opened on Monday night for a concert under the auspices of Ladies' Land League. The Museum played Oliver Twist at the matinees, and Our Girls at the evening performances.

Although there is a good deal of fun in the above bills, there is nothing very startling. The big end of the season is upon us. People think more of Atlantic City and Cape May than they do of the theatres, and the managers have very little to expect during the few days remaining to them.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): With the exception of 23d, on which occasion the doors were thrown open for Manager Miles' benefit, the Grand has been closed during the past week. The benefit was a success in every respect, the debutante, Miss Josephine Reilly, barring a slight nervousness not to be marvelled at under the circumstances, acquitted herself creditably. The lady is fortunate in the possession of a good stage presence, a graceful carriage, and under Mr. Murdoch's able tuition, a bright future is predicted. The support was only fair—Selden Irwin, Thaddeus Shine and Miss Shannon being most noteworthy in their respective roles.

Pike's Opera House (Louis Ballenberg, manager): Season closed.

Heuck's Opera House (James Collins, manager): Pantomime interpreted by Tony Denier's clever troupe held sway during the past week, and attracted a fair patronage. George H. Adams, the clown, is entitled to rank with Maffit and Frazer as one of the few really good artists in that line of the present day. One of the most enjoyable features of the entertainment is the olio during act second, introducing a goodly array of specialty talent in the persons of W. H. Now, in ventriloquism; Moss and M'He, Tisott with their living automata; Charles Schilling, musical artist; Alice Coleman, cornetist; Little Tod, the Sparks Brothers and the Ramirez Family of Spanish Troubadours. The final transformation scene surpassed anything of the kind gotten up at this house during the season. Manager Collins' benefit takes place 30th, with Colleen Barron as the attraction and Treasurer Fennessy's friends will pack the house June 11.

Coliseum Opera House (Thomas E. Snelbaker, manager): Season closed.

Vine Street Opera House (John Morrissey, manager): The personal popularity of Manager Morrissey, combined with the first-class programme afforded his patrons, has been sufficient to fill the Gold Mine very comfortably at each performance. Dooley & Tenbrook and the Four Comets were well received. George Lingard made a favorable impression, and has been retained for the present weeks. Among the new faces announced for week of 30th are Eva Bennett and DeWitt Cooke.

Items: N. D. Roberts, one of the most popular managers in the country, is lying seriously ill at the Walnut Street House in this city.—Tony Denier and George Sidney, in advance of the former's troupe, departed for Chicago 24th.—Manager Morrissey's legion of friends are preparing to testify their appreciation by tendering him a benefit, date as yet unannounced.—Bob Miles' Juveniles, with Harry Lewis at the helm, opened the new opera house at Olney, Ill., 25th to a \$600 audience, going thence to St. Louis.—The repertoire of the Juveniles embraces Little Duke, Olivette, and Chimes of Normandy.—Charles Shay, of "quincuplex" fame, is in town.—Anna Boyle's admirers in this city fail to observe the least resemblance between that rising young artist and her "alleged" picture in the *Chippewas*. Anna's papa should institute suit against Frank Queen for damages.—Theo. Thomas has been in the city during the week, attending to the mass rehearsal of the May (1892) Festival chorus.—Matt Morgan has testified his appreciation of Jim Fennessy by preparing him one of the hand-somest lithographs of the season.—D. B. Hughes, the scenic artist of Heuck's, has been presented by the management with a gold-headed cane.—A Cincinnati artist, John Rettig, prepared the scenery and painted the drop curtain for the recently completed opera house at Olney Ill.—W. H. Epply, who has during the past season officiated as treasurer of Snelbaker's Majestics, temporarily severed his connection with the party at Omaha, and returned to this city to recuperate.

ate.—J. B. McCormick, for the past two years city editor of the *Enquirer*, has resigned and accepted the more lucrative position of manager for Fred Paulding, the young tragedian. Both parties are to be congratulated on the association.—Duffy, the architect who remodeled Heuck's, has recently completed improvements and alterations of the Middletons, (O.) opera house, which are highly commended.—De Witt C. Waugh, scenic artist of the Grand, is recuperating his exhausted energies and studying mountain scenery at Point Pleasant, West Virginia.—Albert Drane, business agent during the season just ended for Townsend's Dramatic co., arrived in the city 24th.—Manager Morrissey and his Gold Mine will have a complete monopoly in the amusement line during the Summer months.—Manager John W. Martin, of St. Louis, was in the city 24th.—The quartette of the San Francisco Minstrels have fully concluded arrangements with the management of the Highland House for a series of Summer concerts.

San Francisco.

Bush Street Theatre (Charles E. Locks, proprietor): The most interesting event of the week past has been the appearance of Thomas W. Keene, who returns to us as a star, but of what magnitude I am unable so far to say. His opening night (last Monday) brought together a large and very fashionable audience. Hamlet was a very judicious selection, and as subsequent events have proved, a very unwise and unprofitable one. His reception, as might have been expected, was very enthusiastic and hysterical, and lasted several minutes, during which the star simply bowed; after which the play continued. At the end of the first act he was loudly called for, and on stopping for a moment presented with a number of floral offerings, among which was an elegant oak wood bowl of flowers, which was presented by H. P. O. Elks Lodge No. 12, and was one of the finest things of the kind I have ever seen. Keene made a ridiculously egotistical speech, which has since called forth a good deal of comment. It was as follows: "Friends! This is the only way I can address you, for I have that each and every person in the house is a dear friend of mine; you cannot expect me to make a speech, for I am so nervous I can scarcely collect myself. It was only a few months ago I left you, and now I return with my name in big letters. The Keene boom is on at present. Don't think me egotistical in saying this, as I wish simply to tell you the truth. I hope there are no newspaper men here to take down what I say. I wanted to come here in the height of my success. I received the stamp of approval in nearly every city of the great East, and I can assure you I did not feel satisfied until your verdict approved me. A great many of my friends blamed me for coming here so soon; but I reasoned this way: If I did not come here now you might sometime think I was afraid to come, and then again, if I stayed away another year from you and then came, you might say I didn't come until I was played out in the East. Therefore I am here. I want you to understand I am now 'Keene, the tragedian.' It is gone by I have heard many of you say. 'There goes Keene, the comedian.' Regarding his conception of the character of Hamlet it is in the main different from any of his predecessors who have played it here, and while in my opinion it has many faults, there is much to praise, the character being very careful and intense study. The report was on a fair. Hamlet was opened Tuesday and Wednesday to fair attendance only; Thursday, Friday and Saturday afternoon Richelieu was given. As the Grand Mr. Keene was especially good. Hamlet was given last night to a good house. As the dusky Moor Mr. Keene improved upon his rendition of Hamlet and Robert George Laroche was acknowledged a star, but the rest of the cast was only fair. Richard III will be given to-night.

Standard Theatre (Charles E. Locks, proprietor): That compact and burlesque company known as Willie Adams' "Sparks" closed this season of five weeks. The season has been fairly remunerative to all concerned, and certainly they have produced more real fun and amusement than any similar company in a long while, and I hope they will visit us again next season. To-night, Haverly's Widow Bedott co. presented a brief engagement. Much curiosity is manifested to witness Dr. C. B. Bishop's rollicking "Widder," and as he is a great favorite here, the season will doubtless be a profitable one. James O. Barrows, a San Francisco "boy," who plays the Elder with the co., is likewise a local favorite, and a genuine ovation will undoubtedly be accorded both on their appearance.

California Theatre (Maguire & Field, lessees and managers): John T. Raymond and co. opened last Monday to a large audience in his new fantastical comedy *Fresh from the American*. The character of Fresh affords Mr. Raymond sufficient scope to display his excellent powers as a comedian, without making too much of a "one man" part of it. The play, however, is a very trashy affair. The company seems an excellent one, and above the average traveling combinations. The characters of Messrs. Buckley, De Vere and Cullington are deserving of mention. The ladies of the cast are also good. Mrs. Raymond took Miss Proctor's part of Emma, on account of that lady's illness, and made an excellent character out of it. Miss Lizzie Crouse as La Marchesa was good and looked the adventures to the letter. The various scenes were well painted. Fresh will be repeated this week, and Colonel Sellers will probably be given for the last week of the engagement. Hazel Kirke June 6.

Winter Garden (M. A. Kennedy, manager): The new opera Billee Taylor still attracts largely. It will continue the attraction this week, and The Mascotte, Audran's latest, will be brought out next Monday. This cosy place of amusement has already become a popular resort, and Manager Kennedy is deserving of a great deal of credit for his efforts to bring the place up to its present standard of prosperity.

Baldwin's Theatre (Thomas Maguire, manager): Kate Claxton and co. appeared to great advantage in The Double Marriage last week. It was the first time that I had seen the dramatization of Charles Reade's novel of White Lies, and found it a very strong play indeed. Sardou's *Profron* was brought out Thursday and balanced week. To-night the great success in the East will be produced, the laughable comedy of The Gynor, and as there is some curiosity to see it, it will probably prove a success. This is the last week of Kate Claxton, Jarrett & Rice's *Fun on Oak Hill* to be put on next Monday.

Tivoli Gardens (Kreling Bros., proprietors): A change was made Saturday night in the cast of The Rose of Castile, Rose being substituted Ethel Lynton as Sylvia. The new lady is suffering some from nerv

business, but has withal an excellent voice. Business good.

Adelphi Theatre (Ned Buckley, proprietor): Miss Minnie Oscar Gray and Wm. T. Stevens were the new faces here last week. They appeared to advantage in the sensational drama, *Swift and Sure*, which introduced three very finely trained dogs. Tonight they produce *Saved from the Storm*. Business very fine.

Bella Union Theatre (Harry Montague, manager): Business continues fair here, there being no change in the style of entertainment. Montague announces a great sensation for Saturday, June 4.

Items: Immediately on his arrival the other day John T. Raymond proceeded to the Palace Hotel, and there accidentally met Stuart Robson, who was about to leave for Sacramento. After the usual congratulations and hand-shaking, Robson said, "Match, old fellow?" to which Raymond promptly assented by producing a \$20 piece, at the same time laying it on the back of one hand with the other over it. "Now I'll match you," said Raymond. "No, I am the one to match you, old fellow," responded Robson. So they "matched," Robson winning, and he immediately went up to the hotel clerk and in his sneaky voice wanted his bill made out, as he said: "I've just matched Raymond out of a twenty, old fellow." Raymond did not "match" any more that day. Frank W. Fenn, business agent of Haverly's Widow Bedott co., arrived in town last week. W. D. Davies, the ventriloquist, arrived Thursday from Australia, City of Sydney. Davies, who has been keeping a hotel in New Zealand for the past five years, returns to resume his professional tour in the United States. Snelbaker's Majestic Consolidated do not open till the 6th, as Tom Keene's engagement has been continued one week more at the Bush Street Theatre. Chas. E. Wetherill, the ventriloquist, has taken the management of the New Orleans (Colorado) Minstrels and has been doing fairly well in the country towns the past week. Alf and Lulu Wynnan and co. leave 30th for Oregon under the management of Jacob Shattuck, formerly of the California Theatre. Sam E. Wetherill, ex-treasurer for Thomas Maguire, accompanies the Tom Keene co. East, having been engaged by W. K. Hayden as assistant manager. Sam has been a resident of this city for the past twenty-five years, and is probably as well and favorably known as any one in the theatrical business. His wife, Nellie, is a member of the Union Square Theatre co. Constance Murielle, an excellent actress, and well known in this city, arrived from the East last week. Tom Casselli, the comedian and vocalist, who has been with the Emilie Melville Opera co., has been secured by Manager M. A. Kennedy for the Winter Garden, and will appear in the next attraction, *La Mascotte*. The new stock company for the Baldwin for next season is partially completed. The following appeared in the *Daily Alta California* yesterday (23d): "An excellent likeness of Alice Harrison embellishes the title page of the latest New York Minstrel, which also contains a very interesting letter from its new local contributor." Dr. Simon Quinlan has relinquished all efforts to lease the Baldwin Theatre. His attorney here, Gov. Solomon, says his reason therefor is that he has some other and better project in view. I hear it whispered that the Standard Theatre is in his mind's eye for a regular theatrical co. C. E. Blanchett, manager, and Haverly's Widow Bedott co. arrived by today's train. All well. J. S. Sheppard, business agent Hooley's Big 4 Minstrels, arrived Wednesday from Oregon, and reports that the co. has done a most excellent business. Frank W. Sanger, one of the proprietors of Willie Edouin's Sparks, will play with the co. on their trip eastward. While they were playing here he has been attending to the "front of the house." He is a genial sort of a fellow, and has made many friends. J. H. Haverly's name was telegraphed to arrive to-day by mistake. He is expected out here before long, however.

New Orleans.

Amusements, dramatic and lyric, have been woefully dull here since the season closed at our theatres. The most notable event was the long-promised concert given by Maurice Dugremon, the brilliant young Brazilian violinist, which took place at Grunwald Hall on Monday evening, 23d. Public expectation had been greatly aroused by the many reports of this young artist's excellent attainments. For once rumor was strictly correct. Our musical dilettante have been perfectly captivated by his performances. The hall was completely filled with one of the most fashionable and critical audiences that have assembled here during the year. Their frequent and earnest applause attested their complete gratification. Dugremon performs again this evening (27th) at a concert to be given at Spanish Fort, one of our suburban summer resorts. Jeanne Franko, one of the Franko children, will assist. Some of the stranded members of the late De Beaulieu Opera troupe have been recipients of benefits at the hands of local organizations, and have been treated kindly. Save one or two variety halls, nothing in the amusement line is occurring here now.

Baltimore.

The testimonial benefit tendered to Manager John W. Albaugh, of the Holiday Street Theatre, on Monday night, was a brilliant success from any and every point of view, and should, for many reasons, be especially gratifying to him. The house was packed, even to the lobbies. Herrmann, the prestidigitateur, opened the performance with some marvelous feats of legerdemain, in which he was assisted by his charming page, Mlle. Addie. The feature of the evening, however, was the play *Damon and Pythias*, in which Mr. Albaugh assumed the role of Pythias, and was enthusiastically received. Frederick B. Warde took the part of Damon admirably, and the supporting co., among whom were Mrs. J. W. Albaugh, Kate Meek, H. Albaugh, Clark Earle, Oliver Doud, Wm. H. Boker, and Geo. Chaplin, were excellent. When the curtain fell on the last act Mr. Albaugh was loudly called for, and was received boisterously. As soon as he could make himself heard, he made a neat little speech, in which he thanked the people of Baltimore for the favor with which they had received his endeavors to please them, and the professionals who had so kindly loaned their services for this occasion, and the employees of the theatre for the cordial and always shown to him by them. At the conclusion of Mr. Albaugh's speech, the audience presented him with a bouquet of flowers, and the cheering and applause of the audience, which was a most splendid base, bearing the inscription: "To Mr. and Mrs. J. W. Albaugh, from employees of Holiday Street Theatre, May 23, 1881." On the base stood a silver figure, a foot high, of a knight clothed in armor and supporting the elaborate ramifications which held the fruits and flowers. Mr. Warde, in making the presentation, said it afforded him great pleasure to present, on behalf of the employees, so handsome a testimonial of their esteem. He was pleased to see from the large audience present, in what esteem Mr. Albaugh was held by the people of Baltimore. He wound up with a very pretty sentiment apropos of the testimonial gift, remarking that "the flowers of friendship would never wither and the fruit of liberality never lose its flavor." Mr. Albaugh responded briefly and appropriately. Mme. Gerster gave two concerts at the Academy of Music on Monday and Wednesday evenings. Both occasions the house was filled with a brilliant audience. Gerster, of course, was the centre of attraction and was received most rapturously; her beautiful voice was never heard here to better advantage than this week. She is a great favorite in Baltimore and her friends here surely wish her godspeed on her homeward journey and hope for her early return. Emily Winant was the contralto of the occasion, and made a most favorable impression, as did also Adolph Fischer, the violinist.

Items: A benefit tendered George Kunkel, will take place at the Monumental Theatre Monday night, 30th prox. All the theatres are now closed and things dramatic in Baltimore at a decided standstill. Manager Fort has announced a season of Summer garden concerts to be given at the Academy of Music, commencing Monday, June 6.

St. Louis.

Olympic Theatre (Charles A. Spaulding, manager): Sprague's Celebrities held the boards at the Olympic through the week, beginning May 23, but to very light houses. The co. is made up of Chicago variety performers, under the management of Add Weaver, Morris and Fields, Wood and Beasley, and the performance is a good one of the rough-and-tumble class, but scarcely calculated to please people of refinement. Some of the features, however, are notably good, especially the fine double acts and triple-time clog-dancing of Fields and Leslie, and the musical act of Wood and Beasley. Monday, 30th, Julia Hunt, soubrette star, will appear in a character of the Maggie Mitchell type, supported by her own co. This will probably close the very long season at this theatre.

Pope's Theatre (Charles Pope, manager): The Acme Olivette co., minus Selma Dolore, opened May 23 to a very large house. The cast embraced William Carleton, James and Henry Peakes, Edward Lamb, George Olin, Fanny Wentworth and Rose Merriam, and the only changes in the cast being the substitution of the latter lady for Emma Elsner in the role of Valentine, the latter lady assuming the title role, vice Miss Dolore. Some little disappointment was felt in the non-appearance of Miss Dolore, regarding whose clever rendition of the role of Olivette many highly-colored reports have come to us; but this feeling was entirely overcome by the arch, vivacious and charming manner in which Miss Elsner acquitted herself, while her singing was exquisite. The piece was superbly set, with new scenery by Ernest Albert, and was magnificently costumed. Business very big throughout the week. Mr. Carleton does not appear at the matinee, and the consequent slighting of the cast does not by any means strengthen the performance. James Peakes does fairly as Valentine, but Mr. Christy is not up to the requirements of an eccentric role like Conquehot. The season will close next week with the engagement of the local star, Rochelle, who has made much fame away from home, and who will appear under the management of Ed. E. Zimmerman as *Evadne*, *Parthenia*, *Julia*, *Juliana* and *Juliet*, supported by W. W. Mitchell and a good co. A successful metropolitan debut is looked for.

Items: John J. Collins will open Ulling's Cave, garden and theatre Monday, the 30th. The Miles Juveniles will appear in the Little Duke, the co. having been greatly strengthened since last season. Robert G. Ingersoll lectured at Pope's Theatre on Sunday evening, May 22, to an audience which not only packed every portion of the auditorium, but also filled all the available space on the stage. It is estimated that the receipts were \$2000, and as Mr. Ingersoll received a certainty, it is estimated that Manager Pope cleared over \$1200 on the scheme. On the 24th Henry Ward Beecher lectured at Mercantile Library Hall, seemingly under the same auspices, but his audience was not nearly as large as that which listened to the noted infidel. Work is progressing very rapidly at the new Grand Opera House, and Manager John W. Norton is in town urging matters most energetically. Fanny Wentworth (The Countess), while dancing in the fanfare in Olivette Tuesday night, had a severe fall. As she has an Englishwoman's hardy physique she was not even a little jarred by the mishap, and went on without a symptom of distress. The credit of the magnificent orchestration of McCreery's *L'Atrique*, which ran a successful race with Billee Taylor last week, is due to Prof. Louis Meyer, leader of the St. Louis orchestra, and probably the most gifted and accomplished of local musicians. Ernest Albert, the gifted young scene artist of Pope's Theatre, will, it is rumored, soon go East on a venture in which a clergyman and prayer book will play a leading hand. In the meantime he is painting a magnificent curtain for the new People's Theatre, in which Eastlake fancies in black, bronze and crimson will form the drapery, with full colored fountains, while in the centre is a medallion landscape of St. Mark's Church and the palace of the Doges. It will be a magnificent piece of work when completed. The procession will correspond with the curtain, and will have as a central figure an Oriental woman with a water vase on her head. The design is very rich and chaste. Mr. Albert has been re-engaged for Pope's next season, and will also paint a new curtain for that establishment. Prof. Madden will lead the orchestra at Pope's next season. He has stirred up the orchestral business here, and deserves the credit of furnishing the best music heard at any of the theatres during the past season. George McManus, treasurer of the Grand Opera House, is now exhibiting his summer "snap," the camera obscura, in a good location on Fourth street, and is doing well with it. Rochelle had many offers to make a metropolitan debut elsewhere, but declined them for her home city. George Heuer, assistant treasurer of the Olympic Theatre, will take a summer trip to California. It is understood that several persons are negotiating for the Pickwick Summer Theatre. It has certainly been managed with great independence or very poor judgment, for it is a desirable place.

Brooklyn.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): This house wound up the season on Saturday last with a benefit tendered to their employees by the management. My Partner, with Aldrich and Parslow, was the attraction.

Park (Col. W. E. Smith, manager): Circular at School, by Daly's New York co., are holding forth at this house. The piece is well mounted, and the characters ably represented. This is the last week of the season at this theatre. Harrigan and Hart played a successful fortnight engagement, ending last week.

Novelty (Theall & Williams, managers): Harrigan and Hart are furnishing amusement for the patrons of this theatre for this last week of the season. This theatre will be reopened on Aug. 20 by Collier's Banker's Daughter co.

Hyde & Behman's Theatre (Hyde & Behman, managers): A long and strong bill this week, with an extra matinee on Monday, will close this house for the season. During vacation the theatre is to be overhauled, and another gallery added, materially increasing the seating capacity.

Academy of Music (Daniel Taylor, manager): The Mascot will be given on Thursday afternoon by the Willour Opera co. from the Bijou Opera House. This is their second appearance this season.

California.

SACRAMENTO. Congregational Church (L. K. Hamner, Local agent): The Mendelssohn Quintette Club of Boston opened to a large and fashionable audience, and are acknowledged to be the finest musical organization that ever visited this coast.

Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): The Soldene Comic Opera co. closed a week of the largest and most fashionable business done here in a long time. Miss Rose Stella is certainly deserving of mention. Edward Marshall is one of the best comedians seen here lately, his *Gaspard in The Chimney* being very fine. Clive Hersey is fully as good, but the remainder of the co. is not above the ordinary. They go hence to Leadville for a week. Robert McWade in *Rip Van Winkle* is this week's attraction. He gives a very neat and smooth performance. His co. is up to the average. The balance of the Haverly boom sets in 30th, when The Strategists will appear, followed on June 6th by the New Mastodons. Willie Edouin's Sparks will follow. I can hardly understand why it takes so long for agents to make terms with the management; by some misunderstanding we have lost some good comedians lately.

At Armory Hall, a place fitted up in case of emergency and not at all suitable for dramatic performances, Charlotte Thompson and W. E. Sheridan on the 23d opened in *Jane Eyre*, giving one of the most finished and artistic performances ever seen here. The admirers of the legitimate are very enthusiastic, especially over Mr. Sheridan. Ingomar will be presented on the 24th and The Planter's Wife balance of engagement. Mr. Kelly, the manager, has had much trouble in putting his co. on here, but he will be fully repaid financially.

Palace Theatre (Ed. Chaze, proprietor): Business is on the increase at this favorite little resort.

Items: Sam Thall, brother to Mark, heads the McWade comb. as manager. Katie Putnam is in the Southern part of the State heading for Denver. Haverly's Strategists will give an extra matinee on Wednesday. I am surprised that the system was not inaugurated before, as crowded houses are certain.

Leadville.

Tabor Opera House (F. T. Osgood, manager): Charlotte Thompson played to immense houses the last four nights of her stay. She appeared in *Ingomar*, *Camille*, *Hunchback* and played *The Planter's Wife* 21st, by request, to the largest audience ever assembled in the opera house. The aisles were full of chairs and every available spot was occupied. Miss Thompson and Mr. Sheridan were called before the curtain at the close of most every scene. At the matinee they put on *Ingomar* in place of *East Lynne*. Miss Thompson not being able to appear. Rose Kline took the part of *Parthenia*; she is said to have appeared to a better advantage in this role than Miss Thompson, and was frequently called before the curtain.

Items: Charlotte Thompson will return to Leadville June 5, and play a week's engagement, during which she will produce *The Brothers of Pisa*, written by Louis J. Cella, of this city. The Grand Central Theatre is doing poor business at present. Cora, the Slave Girl, was not a success at the Central. McDaniel's Variety play to small houses. The city is crowded with variety actors ranging from common to intolerable. The Academy of Music has nothing in prospect.

Connecticut.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): J. H. Rennie's Billee Taylor co. gave the only entertainment of the week at this house on Wednesday night, and drew a full house. It was the first representation of this opera in this city, and if there were any discrepancies or failings, they were not glaring enough to attract attention, and the performance passed off splendidly. Some of the voices were light, and there was a certain lack of harmony, but not sufficient to criticize. Marcus R. Mayer, an old "print," who is business manager of the party, had occasion to exercise his old time craft, when it was discovered on opening the doors that no handbills were provided. Starting out in search of a printer he met the superintendent of the Mercantile office, and together they set up and printed a programme, over 1000 of which were distributed before the first act was half over. Monday, 30th, the house will be occupied by a local society, who will, with the aid of some people from New York, present the *Lancashire Lass*.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Nothing during the past week. Nothing booked. New Haven Opera House (John M. New, manager): Billee Taylor was presented for the first time in New Haven, 24th and 25th, by the J. H. Rennie co. The piece, although similar to *Pinafore* and *Olivette*, yet I think is hardly as taking, nor will be as popular. The co. which presented it last night was an exceptionally good one. The chorus did well. M. W. Fish as Captain, and Miss Louise Manfred as Hebe, bore off the honors of the evening. Mr. Fitzgerald as Billee

Taylor made no attempt to set, but his excellent singing earned him much applause. Coming, 30th, but Charles L. Davies.

Peck's Grand Opera House (Clark Peck, proprietor): Nothing during past week. Season closed.

Items: Frank Harrison, formerly manager of Rice's Surprise Party, is with J. H. Rennie's Billee Taylor troupe in the same capacity. Harry Moulton, the Billee Taylor of the above troupe, left the co. here to fill a previous engagement. He was replaced by a Mr. Richardson. The season which has just closed has been a very marked, and at the same time a very successful one, including as it has the best cos.; also the great Bernhard and Salvini. The list given below includes the first class attractions only which have appeared at our opera houses during the past season: At the New Haven Opera House, Clinton Hall's Strategists, good House; Aldrich & Parslow, good; Sol Smith Russell, large; Mr. and Mrs. Geo. S. Knight, good; F. S. Chaufray, good; Fun on the Bristol, good; New Evangeline, large; Fanny Davenport, large; Jefferson, large; Oliver Doud Byron, good; Felicia, \$1000; Collier's Banker's Daughter, good; Annie Pixley, large; Gaiety Theatre co. in Billee Taylor, good; Dion Boucicault, large. Carl's Opera House, Jarrett's Cinderella, large; Ada Cavendish, fair; Goodwin's Froliques, large; Rice's Bijou Opera co., large; Kate Claxton, good; Lawrence Barrett, large; Sarah Bernhardt in *Camille*, \$2500; Salvini in *Othello*, small; Mahn's Comic Opera co., large; Jane Coombs, fair; Agnes Leonard, good; J. B. Studley, good; Deacon Crankett, fair; Wilhelmj concert, fair; Willie Edouin's Fun in a Photograph Gallery, large; Hazel Kirke, large; Boston Theatre co., good; Joseph Murphy, large; Needles and Pins, large; Genevieve Ward, good; Emma Abbott English Opera co., large; Mr. and Mrs. Chaufray, good; Goodwin's Froliques, good; Rice's Surprise Party, large; Frank Mayo, good; B. Macaulay, good; Neil Burgess, good; Den Thompson, good; Mary Anderson, standing room only; Gus Williams, good; Criterion Comedy co., good; Boston Ideal co., standing room only; Salisbury Troubadours, good; Hill's All the Rage, good; My Geraldine, good; Robson & Crane, large; Mrs. Scott Siddons, fair; Gosche Hopper co., good; Lawrence Barrett, good; Aldrich & Parslow, large, Goodwin's Froliques, large, Rice's Surprise Party, large; Lotta, large; Gerster Concert, large; Cinderella at School, good. Peck's Grand Opera House, Galley Slave, fair; Mauo Granger, fair; Tony Pastor's co., very large; Boston Ideal co., very large; Pirates of Penzance, very large; Abbey's Humpty Dumpty, large; Spanish Students, good; Jane Coombs, fair; John B. Gough, lectures, standing room only; Tourists, large; Buffalo Bill, large; Dugremon concerts, good; Mrs. Scott Siddons, good; Charles B. Bishop, fair; Milton Nobles, fair; Haverly's Forty, \$1100; Won at Last, good. Besides the above there have been lectures and combs. of an inferior character, to the number of 204. Of this number not included in list, 118 appeared at Peck's Grand Opera House; 46 at Carl's, and 40 at the New Haven Opera House.

SOUTH NORWICH. Music Hall (F. M. Kuapp, manager): The Madison Square co. 26th in The Professor to good business. Well presented by a good co.

WEST MERIDEN. Wilcox Opera House (T. H. Delevan, manager): The Professor 30th to a good house, under the management of Robert Spiller. Rennie's Billee Taylor co. 31st to a fair house. This closes the regular season at this house. June 6, 7 and 8 Westernhough's Ghost Mystery.

WILLIMANTIC. The North-American Pavilion Show (J. H. Gray, proprietor) opens the season here June 3 and 4. Mr. Gray has secured a co. of first class artists, and will give his entertainments under canvas.

Dakota. FARGO. Chapin Hall (H. B. Chapin, manager): Ideal Dramatic Co. appeared in *Celebrated Case 18th*, in *Led Astray 19th*, in *Joshua Whitcomb 20th*, in *Hazel Kirke 21st* to good business. By special request will reappear 25th in *Camille*. McHeuch Hall (A. McHeuch, Manager): Spaulding's Georgia Minstrels to large house. Show thin. Coliseum Theatre, (John Gerin, manager): Good business the past week.

District of Columbia. WASHINGTON. National Theatre (John H. Albaugh, manager): Robert L. Downing and Clara Cole take a joint benefit in *Ingomar* 1st. S. C. Elliot benefits in *Romance and Reality* 8th.

Ford's Opera House (John S. Ford, manager): Callender's Georgia Minstrels last week. No further announcements. Lincoln Hall (Pratt & Son, managers): Etelka Gerster, assisted by Miss Emily Winant, C. Savelle, A. Montegriffo and Adolphe Fischer in concert 24th to a packed house, many standing. Madame Gerster was in splendid voice, and was recalled again and again. Miss Winant renewed the good impression made on her visit here with *Thuraby*.

Theatre Comique (Jake Budd, manager): Morris and Mausey's Acme Humpty Dumpty co. this week. The Diamonds, Georgie Melnotte, Ida Hanley, and most of the co. from last week, remain.

Georgia. SAVANNAH. Theatre (Thomas Ackwright, manager): The only amusement we have had for the past few weeks has been *Pirates of Penzance* and *Billee Taylor*, presented by the amateurs of this city. Our theatre is undergoing repairs, and will, when finished, present a fine appearance. Books at present indicate for the future a good business.

Illinois. BLOOMINGTON. Grand Opera House (Tillotson & Fell, managers): Schaeffer and Hiser in exhibition games of billiards 21st and 23d to small houses. Coming: San Francisco Minstrels 25th; Ford's Olivette co. June 1 and 2.

Darley Hall (George S. Smith, manager): Henry Ward Beecher's lecture, "The New Profession," to a large and cultured audience 25d.

Items: Forepaugh had Barnum's advance brigade arrested on a State warrant for posting scurrilous bills about his show. A counter suit has been brought by Barnum's; others against Forepaugh for false imprisonment. The end is not yet. The query is, will the amount of free advertising pay the lawyers fees and costs.

Indiana. GRAND OPERA HOUSE (H. S. Deussen, manager): Ford's co. presented Billee Taylor 27th to a fair house. George W. Denham as Capt. Flapper; Charles F. Lang as Billee; H. C. Curley as Ben Banacle, gave a very artistic rendition of their respective roles. The chorus was good, but the orchestra was sadly "rural."

Item: The Bijou, lately burned, will be rebuilt and opened under the old management, Robert Smith, in the Fall.

INDIANAPOLIS. Opera House, (J. B. & G. A. Dickson, managers): Birch and Backus Minstrels to fair house 24th. The co. throughout is a good one.

Park Theatre (J. B. & G. A. Dickson, managers): Prof. Vidal, dissolving views, 25th, to light house.

English Opera House (Will. E. English, manager): Closed past week. Booked: Litta concert co. 31st.

Zoo Theatre (W. C. Turner, manager): Notwithstanding the excessive heat of the past week, good houses have been the rule. The following week, Clark Gibbs and other celebrities appear.

Academy of Music (N. B. Shimer, manager): A fair week's business with a passable programme. Master Geo. Timmons, late of Haverly's Juvenile Pinafore co. appeared in select ballad singing. The young man possesses a rich voice, and was well received. The following people appear 30th and week: Glenn sisters, McGlone and Lacy, McGill and Ryan, and others.

Items: Geo. Harman, stage manager of the Academy of Music, will lead to the altar one of New York's fair daughters during the coming Fall. Mr. Harman will manage the Celebrities comb. next season. Mr. Charles Osborne, the boy comedian of Boston, one of the *Comme Merriemakers*, will play a three week's trip through N. Y. State, commencing June first, with the Corinne Opera co. in *Olivette*. John Weaver, of Toby fame, is having a new drama written by C. R. Foreman, of Chicago. George Timmons and Frank Sweeney, late of the Haverly Juvenile party, have formed a partnership, and will enter the variety profession, appearing in operatic sketches, etc. Work on the improvements of the Dickinson's Grand Opera House will begin May 30th. Frank N. Scott, press agent of the Dickinsons, will take a benefit tendered by his numerous friends, shortly. Pensley and Vanetta will remain in the city the coming week, and partake of hoosier hospitality at 5 cents per glass. The Academy of Music will begin a new departure in prices, commencing May 30. Ten cents will be the admission. Manager Will English is in New York, and dates for his house for the coming season are rapidly filling up.

KOKOMO. Opera House (H. E. Henderson, manager): Tony Denier's Humpty Dumpty co. will appear June 4. Booked: Fred H. Warde and co. 22d, and Buffalo Bill com. Nov. 25.

LAFAYETTE. Grand Opera House (F. E. D. McKinley, manager): Birch and Backus San Francisco Minstrels 27th to a very good business.

LA PORTE. Opera House (S. Lay, proprietor): Mitchell's Pleasure Party in Our Gobblins to a good house 24th; the play, costumes, acting, music and singing were all good; in fact the co. is one of the best that has visited this city. Nothing booked for next week.

Phillip's Opera House (U. Z. C. Watts, manager): Stuart & Gray's Billee Taylor co. drew only a fair audience 25th. The troupe is a fair one, and the operetta was well received. Marie Litta Concert co. June 1; Hibernian Blondes 17th and 18th.

TERRE HAUTE. Opera House (H. M. Smith, manager): Billee Taylor was presented here for the first time 24th to a large audience by Stuart & Gray's co. The characters assumed by Minnie Walsh, Jean Delmar, Helen Stuart, Ed. Connell and Russell Glover are deserving of special mention. The San Francisco Minstrels gave one of their excellent entertainments 25th before a large and well-pleased audience. This probably closes the season at this house.

Item: Marie Litta and her concert co. will give one of their concerts at Dowling Hall June 1 for the benefit of the Light Guard.

IOWA. DUBLING. Union Hall (R. M. Washburn, manager): Snelbaker's co. to a \$400 house 21st to a good entertainment. The co. left by special train Sunday morning for Omaha, and from there go direct to Bush Street Theatre, San Francisco, for four weeks.

DANVILLE. Vermilion Opera House (Leslie Davis, manager): The San Francisco Minstrels gave one of their standard entertainments 26th to a small audience.

Gaiety (John Long, manager): Among the new arrivals are the Budworths (Harry and Emma), the Hassons (Billy and Nellie), Clarence and Bessie Hall, and May Hanlon. Manager Long has made some desirable improvements in connection with his theatre, and is having a good run of business.

FREEMONT. Wilcox's Opera House: Hazel Kirke to a small but well-pleased audience. Edward Clayburgh joined his wife (Lillian Spencer) here to-day, having been in Chicago lately in telegraphic communication with the Mallorys from whom he desired to purchase the right of Hazel Kirke for Canada this summer. They refused on the ground of their playing their own co. there next season. Miss Spencer has signed with Frank Mayo.

ROUSE. Rouse's Opera House (F. E. Piper, manager): Nothing at the Opera House this week. Rose Wood and co. will present *Camille* 30th. The Fisk Jubilee Singers gave concerts 26th 27th and 28th.

ROCKFORD. Brown's Hall (J. P. Norman, manager): Mitchell's Pleasure Party in Our Gobblins gave a good performance to a much smaller business than they desired. Next season the same co. will present *Our Gobblins*, and possibly a new come opera from the pens of William Gill and Fred Perkins.

SPRINGFIELD. Chatterton's Opera House (J. H. Freeman, manager): B. W. P. and W. Minstrels showed to good house 21st. Stuart & Gray's Billee Taylor co. 23d to light business. Olivette by the Ford Opera co. 27th to good business. Litta Concert co. comes June 7.

Adelphi Theatre (W. H. Laird, proprietor): New people 23d. Frank and Edwin Durell and Julia Emmons. Business for week light.

Indiana. GRAND OPERA HOUSE (H. S. Deussen, manager): Ford's co. presented Billee Taylor 27th to a fair house. George W. Denham as Capt. Flapper; Charles F. Lang as Billee; H. C. Curley as Ben Banacle, gave a very artistic rendition of their respective roles. The chorus was good, but the orchestra was sadly "rural."

Item: The Bijou, lately burned, will be rebuilt and opened under the old management, Robert Smith, in the Fall.

INDIANAPOLIS. Opera House, (J. B. & G. A. Dickson, managers): Birch and Backus Minstrels to fair house 24th. The co. throughout is a good one.

Park Theatre (J. B. & G. A. Dickson, managers): Prof. Vidal, dissolving views, 25th, to light house.

English Opera House (Will. E. English, manager): Closed past week. Booked: Litta concert co. 31st.

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COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Haverly's New Mastodons 30th to a large audience; performance first-class. Jarrett & Rice's Fun on the Bristol 21st to a large and delighted audience. Booked: Fifth Avenue Opera co., 28th; Forbes co., June 6, 7, and 8; and Williams 10th; Kate Claxton 28th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Phelps' Concert co., 27th to moderate business and a disappointed audience. Nothing booked at this house for coming week.

Item: THE MIRROR can always be found at Mack's, 412 Brady street.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Phelps' Concert co., 20th gave a fine entertainment to poor house. Hazel Kirke 21st to crowded house and gave general satisfaction.

DUBUQUE.

Opera House (G. D. Scott, manager): Hazel Kirke was presented 24th to fair business, for the second time this season. The company was good in every respect, and close season 28th at Racine, Wis. Rose Wood appears June 2 as Camille, supported by Lewis Morrison and a fine co. from the Grand Opera House, Chicago. Sprague's Original Georgia Minstrels come 3d.

Items: Johnny Flynn, who has been out the past season with the Gulick and Blaisdell co., returned to Dubuque for a short time with his parents.—Otis Bowers, song-and-dance artist, has also returned home to spend the summer months in Dubuque.

SIOUX CITY.

Academy of Music (S. V. H. Grady, Lessee): Sprague's Georgia Minstrels gave a first class performance to a big house 21st. Coming: Forbes' Dramatic co., June 3 and 4. Hazel Kirke has postponed date to some time later in the season. Roland Reed has asked for date early in June. Fifth Ave. Olivette co. have written for dates.

MAINE.

BANGOR.

Anthony and Ellis' Uncle Tom co., 28th to fair business; 30th, The Guv nor by the Boston Museum co.; very large house. This closes the season, which has proved a very nice one. The Baskin Club are to be congratulated upon their success in being able to bring so strong attractions to our theatre-going public.

LEWISTON.

Music Hall (Charles Horbury, manager): Anthony and Ellis' Uncle Tom's Cabin co. to good house 23d. Boston Museum co. in Guv nor 27th gave a fine performance to an appreciative audience.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Maggie Mitchell played Fanchon 24th to a large audience, and although the piece has been played many times in the city, yet in the hands of this popular little actress it was received with all the old time favor. The company is, with few exceptions, a good one. Lotta came 27th and 28th to a packed house in Heartsease, and although the mercury was 90, it did not seem to dampen the ardor of this rollicking artiste. The business was enormous, and despite the heated temperature, standing room was in demand, especially the closing night, when Musette, which by the way is her best piece, in my estimation, was given to an overflowing house. Booked: June 3, Boston Museum co. in the Guv nor.

Items: Billee Taylor is to be produced here in June.—Col. Keyes, the able agent of Lotta, was in town the 27th, and informed me that business had been glorious. The co. opened in Montreal Sept. 20 with Musette, and closed here in the same piece. They open the coming season like the last.—Mme. Janascheck closed her season in Bath the 27th.—Chas. H. Smith, who played Lotta on this circuit, gave her \$7000 for two weeks, and made a couple himself.

SACO.

City Hall: 26th, Boston Museum co. in The Guv nor to big business. This will probably be the best entertainment this season.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Monday evening Aunt Polly Bassett with her Singin' Skewl entertained a good-sized audience. Lotta gave Musette 25th, the occasion being the benefit of H. C. Pease, who has brought here some of the best talent. He had a \$950 house.

Nothing new the past week. Booked: At City Hall, Corinne Merriemakers 1st.

MILFORD.

Nothing except local entertainments and a wrestling match last week. Booked: Lyceum Hall, Denman Thompson, June 3. Booked next season: Opera House, Annie Pireley Oct. 10, Rose Eyttinger October.

Items: C. E. Whitney has been elected local stage manager at the New Opera House.

PITTSBURG.

Academy of Music (C. P. Upson, manager): The dramatic season closes June 2 with C. L. Davis' Comedy club. During the Summer Manager Upson will make repairs in the theatre. For the Fall season Mary Anderson, Maggie Mitchell, Hazel Kirke and other first-class attractions are booked.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Rennie's Billee Taylor co. 26th to good business. Troupe first class in respect to acting, but rather weak in their singing. Mose Fiske, an old favorite here, appeared as Captain Flapper. Charles L. Davis 30th to good business. Mr. Davis as the old farmer was very fine, but not much could be said for the play or his co. This closed the season, as the house is to be entirely remodelled during the summer season.

WALTHAM.

Music Hall (K. B. Foster, manager): Nothing the past week. Booked: Corinne Merriemakers June 1.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Charles L. Davis drew a good house 26th. The setting of the piece was particularly good. Booked: J. H. Rennie's Billee Taylor comb. 3d.

Mechanics Hall (W. A. Smith, Secretary): The cantatas, The Haymakers, was given by local talent 24th. The attendance was rather small, but those who did attend were very enthusiastic. Nothing booked.

MICHIGAN.

ANN ARBOR.

Hill's Opera House (C. J. Whiting, manager): Jay Rial's Uncle Tom's Cabin co. 24th to a packed house. This old play continues to draw well here; Muldoon and Whistler to very small audience 25th.

Items: Two of Jay Rial's blood hounds indulged in a fight during the play the other evening. Mrs. Rial had to separate the dogs. One of the hounds was shot in Detroit last week.—Mrs. Virginia Burleigh (a former actress), has sold her beautiful residence here, and will depart for Gotham this week, where she will hereafter reside.—The theatrical season is now closed here, and work upon the Opera House will soon commence.—Hill's Opera House is to be entirely remodelled this summer. The hard bottomed chairs and settees are to be changed for opera chairs, and we are to have a dress and parquette circle. In fact, all the modern improvements, including electric light, steam-heating, etc. Seating capacity will be about 1200. The entire contract has been given to New York parties.

It was John McCullough, I believe, who said that the proper time for the dramatic season to close was when the first circus poster appeared on the walls. The opinion of so eminent an authority should be, and has been, to all intents and purposes fully endorsed by our local managers and theatrical attractions are now as rare as bearded women.

At Whitney's Grand, Haverly's Mastodons, the original forty to whom the English took kindly, drew forth two immense houses the last two evenings of the week. The aisles were filled and the house looked like a sardine box. Manager Frohman took it as a matter of course when complimented upon the size of the house and said Detroit is only a sample. The performances were good, but many features too elongated, especially McAndrew's watermelon act which every boy knows by heart, and Sam Devere's banjo business, which should both be eliminated from the programme. The singing was especially fine, and the dancing and acts of Rice and Emerson splendid. This week C. S. Hathaway's benefit takes place. Mr. Hathaway was manager of the new Music Hall and showed excellent judgment and tact in providing us with excellent lectures and entertainments at low prices of admission. David Garrick is the play, and John T. Sullivan is the impersonator of the title role. Mr. Sullivan, besides being a comedian of some excellence, is also a member of Detroit's band of dramatic correspondents. Mae Clark is to be the Ida Lugot, and a more charming or suitable representative could not have been selected.

Items: Charles Shaw, the popular treasurer of the Detroit takes his benefit June 2, and the Mysterious Minstrels are the attraction. There will be sixty of Detroit's best male musical and other talent on the stage, and much fun is anticipated. The house is already sold, so Charley is already "sold." The Vokes appear at the Detroit next Friday and Saturday evenings.

GRAND RAPIDS. Powers' Opera House (W. H. Powers, manager): Closed during past week. The next attraction booked is Rial's Uncle Tom co., May 31 and June 1 and Rents-Santley Novelty co. 8th.

The past season has been a very successful one, nearly every first-class attraction having played to good business. The aggregate receipts at the box office were \$33,000. A few of the best engagements were: Sara Bernhardt, one night, \$1800; Emma Abbott, one night and matinee, \$1140; Mary Anderson, one night, \$935; Maggie Mitchell, one night, \$650; Lawrence Barrett, five nights and matinee, \$1320; Fanny Davenport, one night, \$780; Charlotte Thompson, one night and matinee, \$780; Thos. Keene, one night, \$750; Robson and Crane, one night, \$620; B. W. P. & W., one night, \$750.

Peak Hall (Brown & Marston, managers): Nothing this week at the Hall. Young's Star comb. gave a fair entertainment to small house 24th under canvas. Booked: Jay Rial's Uncle Tom's Cabin co. June 3; G. Paul Smith and the Selden Concert co. 9th.

MINNESOTA.

Academy of Music (Herrick Bros., managers): Closed entire week. Billed: Haverly's Mastodons June 1.

Pence Opera House (Miss Phoebe McAllister, lessee and manager): First half of the week Nick of the Woods to light houses. Balance of the week, Macbeth. The first presentation of Macbeth was for the benefit of S. K. Chester, leading man of the McAllister co., in which he assumed the title role and gave a powerful impersonation. The play was finely mounted and dressed; business fair. Miss McAllister's benefit occurs June 2, on which occasion she will appear as Julia in The Hunchback.

Item: W. Lloyd and wife have severed their connection with the McAllister co., and will depart for Chicago early the coming week.

ST. PAUL.

Opera House (Charles Haines, manager): Fifth Avenue Opera co., 23d, 24th, 25th four performances to large houses, presenting Olivette and Billee Taylor in gold style. Hattie Richardson assumed the title roles in a charmingly piquant manner, receiving hearty applause and numerous encores; Genevieve Reynolds, Amy Ames, Henry Laurent, James Sturges and Mills Hall proved very acceptable in their several roles, and received great applause. Booked: Roland Reed and Alice Hastings in My Mother-in-Law 26th and 28th; Haverly's Mastodons Minstrels June 2 and 3; Remyenly 4th; Lewis Morrison and Rose Wood 6th and 7th.

Grand Opera House (E. W. Durant, manager): The Fifth Avenue Opera co. in Olivette 26th to a large audience. Billee Taylor to-night (27th) with prospects of good business.

MISSOURI.

Smith's Opera House (George T. Brown & Co., managers): Billy Arlington's Minstrels gave a good performance 25th to excellent patronage.

Item: It was not the manager at Ft. Scott, Kansas, but one Fred Dunn, at Denison, Texas, who received the thrashing at the hands of W. H. Powers, on account of contract.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Boucicault Dramatic Club of this city produced Nick of the Woods 20th to good house, it being a benefit for Harry Hale, an actor of marked ability, who has figured prominently in former plays produced by the club. Booked: Gus Williams 11th; Kate Claxton, who in 1875 burned or was the cause of the burning of the building then known as Hall's Opera House, being

the site of the present building of that name, has booked two dates, 27th and 28th.

OMAHA.

Academy (John S. Halbert, manager): Jarrett & Rice's Fun on the Bristol, 20th, entertained a large audience. They labored under great disadvantages, the stage being so small they were unable to put on their steamboat scene, and the orchestra being totally inadequate, Miss Hallack was obliged to omit some of her best numbers. But, for all this, the play moved smoothly, and everybody was pleased, 21st, Haverly's New Mastodons opened to a tremendous house, and a good show. Snelbaker's Majestics showed 23d to a crowded house of men, and sent away a disappointed crowd; with one or two exceptions the show was much below the average. Some of the most prominently advertised acts were left out, which was explained by one of the co. coming before the curtain and saying some of the people did not come in time, but that they would show the next night with a null bill. They did so, with a decided improvement upon the previous evening. They left for San Francisco 25th. Haverly's European Mastodons are billed for June 8.

Items: William Courtwright joined the Jarrett & Rice co. here, after an illness of some time. This co. played in Council Bluffs after leaving here, and from there started for Frisco, where they play an extensive engagement at the Bush St. Theatre.

NEVADA.

CARSON CITY. Carson Opera House (John T. Freddy, manager): Engaged by C. L. Locke for 30th and 31st; co. not named, but probably Willie Edouin's Sparks. June 7, 8, 14 and 15, secured by Tom Maguin, Jr., but co. not named. Haverly's Mastodon Minstrels 20th. Jarrett & Rice's Fun on the Bristol 28th and 29th.

Items: Robson and Crane at Piper's Opera House, Virginia City, 19th, 20th and 21st, with matinee on latter date. Sharps and Flats twice and Our Bachelors twice. Business very light. Somebody blundered, either Mr. Locke, Mr. Piper or Mr. Agent. Four performances are too much of a strain on Virginia these times. With Adele Waters, a Carson girl, but never seen on our boards, a four hundred dollar house would have been a certainty. But it pleased some one, doubtless, to give Carson the go by, and the management lost by the act. It would be managerial policy with our Eastern and California friends to avoid stock-taking in the jealousies of our local managers.

NEW HAMPSHIRE.

CONCORD. White's Opera House (H. Hobbs, manager): Maggie Mitchell in Lorie 25th to a large and cultivated audience. The play and co. gave satisfaction.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Lotta played Heartsease 26th to the largest audience of the season. The little actress was as bewitching as ever, but without her the play would have been very dull and uninteresting. No new bookings.

PORTSMOUTH. Nothing this week. Nothing booked.

NEW YORK.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Fred A. Dubois benefit 25th drew a large audience. Fred Ward and Professor Herrmann were received with special favor. There is nothing booked for the balance of the month at this house, and the improvements contemplated by the new managers, Mrs. Leland, will shortly be commenced.

Tweddle Opera House (William Appleton, Jr., manager): The second engagement of the Harrisons here this season, 25th and 26th, was a fair financial success, and the entertainment were far more enjoyable than the ones presented by the co. earlier in the season, which was probably owing to efforts of sprightly Alice, who did not appear, owing to illness, with the co., on their former visit here. This evening (30th) the Vokes will appear in the Belles of the Kitchen and Cousin Joe. Stewart & Grey's Opera co. in Billee Taylor June 6, 7 and 8.

Items: Paul Arthur, the promising young baritone, is spending a few days in town.—Mr. Arthur is re-engaged by Max Strackosh for next season.—Nothing booked for coming week at the Martin.—Gerster Concert co., is developing into one of the nearest song-and-dance men in the business.

BATAVIA.

Opera House (H. C. Ferren, manager): A so-called spiritual medium named J. M. Colville gave a first-class sleight of hand performance 24th to a small audience.

SUFFALO.

Academy of Music (Meech Bros., proprietors and managers): During the first week, although the amusement season has about ended, we were favored with several capital entertainments, and while the weather was decidedly warm, and the general public preferred to find their pleasure in the open air, or in enjoying the beautiful drives with which our city is so much favored, good-sized audiences attended the attraction offered, which were Haverly's Genuine Colored Minstrels Monday evening. Like all of Haverly's shows, it was first-class in every respect, free from smutty jokes and ambiguous sayings, which, it is regretted, is part of the stock in trade of many traveling minstrel shows, while the entertainment throughout was sparkling, witty, and musically superior to the average minstrel show of the present day. The Lingards appeared the following three nights of the week, presenting their pleasing comedy, The Tutor, or Stolen Kisses. The performances showed that the Lingards had lost none of their power to please, and the comedy, which is a good one in many respects, was admirably presented. William Horace Lingard as Placid Dawkins, and Alice Dunning Lingard as Betsy, were capital. This week the house will be opened every night. The Gosche-Hopper co. appear Monday and Tuesday in One Hundred Wives. Wednesday and Thursday Vokes Family, and for Friday and Saturday the McGibney Family are booked. No engagements announced for the following week, but probably some of the traveling combs. will put in an appearance just to keep the ball rolling.

St. James' Hall (Fluit & Carr, managers): Bartholomay's Equine Paradox has been the attraction during the past week, and the managers have very wisely concluded to remain over another week, as the excellence of the show is just becoming known. The exhibition is one worthy in every respect to rank among the wonders of the present day. The horses seem almost to be endowed with human instincts. If this show was in the hands or under the management of one who fully understood how to advertise it properly, it would prove one of the best entertainments traveling. As it is, it receives the bulk of its advertisement from those who have witnessed it.

The Adelphi (Lang and Tralles, lessees; Joe Lang, manager): This popular place of amusement, despite the warm weather, still continues to attract crowded houses, and the managers are worthy of the generous attendance. Sanford and Wilson's Electric comb, which include Nellie Richards, Alf McDowell, Carl Hertz, May Vernon, the Kine Bros. and Kitty Gardner head the list of attractions for the week, in addition to which Julia Walcott, Lena Cole, Lizzie Mulvey, H. P. Williams and L. D. Blondell are engaged.

KINGSTON.

Music Hall (William H. Freer, manager): Bunnell's Museum 23d, 24th was to fair houses. Booked: Stevens' Uncle Tom's Cabin June 26. In the near future will be Salisbury's Troubadours and the Lingard Barleque co.

NEWGON.

Academy of Music (W. B. Phelps, manager): Duprez and Benedict's Minstrels 31st. This is the last entertainment here this season.

ROCHESTER.

The past week bare of events.

SYRACUSE.

Grand Opera House (P. H. Lehnen, Manager): Hoey & Hardie's Chulu of the State Comb., with substantially the same co. which presented the dramatization early in the season, played before two fair houses 25th and 26th.

Booked: Billee Taylor June 2 and 3, Tony Pastor 5th.

Items: John A. Dingess, advance for Tony Pastor, is in the city.—Happy Cal Wagner left here for Chicago last week.—Howard's Mrs. Uncle Josh Whitcomb have canceled their date. Theatricals slowly dying.

OHIO.

RELIANCE.

Grand Opera House (Opera House co., managers): Litta Concert co. gave a musical entertainment of a high order 25th to a fair audience. The performance did not commence till a quarter of nine o'clock, and the company passed through the auditorium, "made up" for the stage, which, to say the least, was a strange proceeding. B. W. P. and W. Minstrels appeared 27th to a very large audience, and gave satisfaction. The features were mostly new, and of an excellent character. Tony Denier's Humpty Dumpty co. are extensively billed to appear 30th. A large audience is assured, as there will be elaborate Decoration Day exercises here, and ex President Hayes and Governor Forster are underlined to be present. Further bookings at this house have been returned for the present, on account of hot weather. A long list of attractions have been secured for the early autumn.

CLEVELAND.

Opera House (L. G. Hanna, manager): Haverly's Mastodons drew fine houses 23d, 24th and 25th. The two Billys, Emerson and Rice, are still the leading features, and were as usual most cordially received. The clog dancing is good, and Z. Infretta's tight-rope performance cannot be surpassed. Sam Devere and J. W. McAndrews might easily be dispensed with, and their very ancient jokes should be shelved forever. House closed this week. Tony Pastor 11th and 12th.

Academy of Music (John A. Elliser, manager): A semi-professional co. produced Marion Gray 26th, 27th & 28th before fair audiences. The piece is full of inconsistencies, and will bear considerable pruning, but contains some good character parts, which were fairly taken by Kittie Rhoades, Lillie V. Cady and Messrs. Reeves, Pierce and Heege. The same co., assisted by John Ogden and J. B. Curran, will appear in My Neighbor's Wife and Katherine's Dream on June 7, the occasion of Frank Finney's benefit. San Francisco Minstrels 9th.

Items: The Central Musical Association's coming concert, 8th and 9th, promises to be unusually successful. Franz Remmert, Alex. Bischoff, Mrs. J. C. Hull and Annie Rutherford are the principal soloists. William A. Sherwood has engaged to give a piano recital here at an early date.—A benefit to Prof. Puchringer, the composer is talked of.—The Theodore Thomas concerts at Hall-north's in July will undoubtedly attract large audiences.—Manager Elliser is busily engaged in filling time for the coming season. His obliging treasurer, Mr. Shannon, will continue in the same capacity next year.—The marriage of Effie Elliser to Frank Weson at Chicago last week excites a good deal of local interest. Her many Cleveland admirers unite in wishing Mrs. Weston a happy and prosperous career, both domestic and professional.

COLUMBUS.

Comstock's Opera House (Frank Comstock, manager): Stuart Gray's Opera co. played Billee Taylor 27th and 28th to light business. The Phoebe of Miss Walsh, Arabella of Jean Delmar, Susan of Miss Annie Newman, Constance of Miss Rough and Crab of Edward Connell were all good; the rest of the soloists were only fair. The chorus is large and well-drilled and the scenery first-class.

Grand Opera House (T. Morris, manager): Lawrence Barrett, supported by a strong co., played Richelieu 23d and Merchant of Venice and David Garrick 24th to large and fashionable houses. The co. supporting Mr. Barrett is the best he ever traveled with, and one of the best on the road.

Items: W. H. Gillette's Professor was first produced at Comstock's Opera House, this city, May 2, 1879. If the play has not been greatly improved, I don't think it will run very long at the Madison Square.—The season just closed has been a very good one. The following is a complete list of the attractions that have been here: Grand Opera House—Collier's Celebrated Case, Maggie Mitchell, Mackay's Firtations, J. B. Polk, Gill's Goblins, Agnes Robertson, Comley Barton co., Joe Murphy, Snelbaker's Majestics, Bartley Campbell's Matrimony, Oliver Don Byron, Tile Club, Sol Smith Russell, Abbey's Humpty Dumpty, Annie R. Vickers, Annie Graham, Clinton Hall's Strategists, Wilhelm Concert co., Annie Graham, Mary Anderson, Banker's Daughter, Pirates of Penzance, Salisbury Troubadours, Cyril Searle Dramatic co., Palestine Arabs, Mrs. Scott Siddons, All the Rage, Haverly's Minstrels, Joe Jefferson, Mr. and Mrs. George S. Knight, One Hundred Wives co., Archibald Forbes, Mahn's Comic Opera co., Rive-King Concert co., John McCullough, Deacon Crankett, Strakosch & Hess Opera co., Robson & Crane, Donald Concert co., Baker & Farron, Willie Edouin's Sparks, Hazel Kirke, Hearts of Oak, Mrs. G. C. Howard's Uncle Tom's Cabin, Herrmann, Martini's Around the World, Corinne Merriemakers, Mr. and Mrs. McKee Rankin, Carreno Opera co., Den Thompson, George Holland, Ford's Comic Opera co., Legion of Honor, Lawrence Barrett; Comstock's Opera House—Harry

Weber, Curti Spanish Students, Nick Robert's Humpty Dumpty, Emma Abbott, Rial & Draper's Uncle Tom's Cabin, Beney Macanley, Tony Pastor, Miles Juveniles, C. L. Davis, Frank Mayo, Haverly's Georgia Minstrels, Prof. Mattoon, John Thompson, Frank I. Frayne, Tony Denier, Rice's Evangelines, Reutz Minstrels, Jack & Miller's Comets, Maude Granger, Laura E. Danty, Leavitt's Vaudeville co., Anthony & Ellis' Uncle Tom's Cabin, Neil Burgess, B. W. P. and W. Minstrels, Galley Slays, Nat Goodwin, Criterion Comedy co., M. B. Curtis, Boston Ideal Opera co., Mary A. Livermore, Jay Rial's Humpty Dumpty, Rents-Santley Minstrels, American Consolidated, Four, T. W. Keene, Mr. and Mrs. Chaufray, My Partner, Fanny Davenport, Hyer Sisters, Haverly's Minstrels, Harrison's Photos, James Coumba, Garfield and Arthur (Gus) Club, Sarah Bernhardt, Leavitt's Opera House, Rankin's Minstrels, Rea's Surprise Party, Gus Williams, Haverly's Colored Minstrels, Mr. and Mrs. George S. Knight, Buffalo Bill, Leavitt's troupe, My Geraldine, Annie Finley, Colored Ideal co., Carreno's Minstrels, Rial's Uncle Tom's Cabin, Haverly's New Mastodons, John B. Gough, Mr. and Mrs. Henschel, Mrs. Joshua Whitcomb, Clara Scott, Madame Fry comb., Remyenly, San Francisco Minstrels, Ooffy Gofft, Haverly's European Mastodons, Stuart & Gray's Billee Taylor.

Opera House (John Wilhelm, proprietor): Seaman, the magician, 31st, to a house of boys. Nothing booked.

Items: An effort is being made to have Ada Gray here in the near future. Billee Taylor would draw a full house here. Managers intending to play Ohio next season will do well to remember that Portsmouth is as good a show town as any of the cities in the State, and is not connected with any circuit. Terms and dates must be arranged with Manager Wilhelm.

SPRINGFIELD.

Monumental Hall (McCullough, a. J. Taylor, lessee and manager): The company of Teppe's Band 20th was a success. The company's features by Miss Victoria and all expectations, and should the result be would be more substantially appreciated.

Items: The military drama, entitled The Fallen Heroes, will upon June 6th, be a season. The leading characters will be assumed by Claire, Scott, and J. K. O'Brien (both well known to the profession), and F. Nail, of Mansfield, O., a very capable well and favorably known actor. Ira Arnold, of the Julia A. troupe, will be in our city, where he expects to remain the summer.

SPRINGFIELD.

Black's Opera House (George W. Deane, manager): Nothing last week. No announcements.

Items: The comic artists are busy on the interior of Bookwalter's New Grand Opera House, which will open September 1st. The Central Skating Rink closes last. The Southern Minstrels give an entertainment at Funk's Hall 3d.

TOLEDO.

Wheeler's Opera House (O. J. Whitney, manager): Olivette and Billee Taylor were given in good style 24th and 25th by the Ford Comic Opera co. to good houses. Haverly's European Mastodons drew their usually crowded house 26th. This week, Helen Potter's Pleinades 31st; San Francisco Minstrels June 4.

Adelphi Theatre (R. J. Leut, manager): Barlow Brothers in songs and dances; the Harts, Dan and Gus, sketch artists; Tom and Henrietta Murray in Irish sketches; Lotta Forrest in comic songs, and Minnie May Thompson in song and dances, are the new people announced for 30th.

Standard Theatre (Fred Mackay, manager): Attractions for week of 30th are Charles Diamond in his happy road-and-dance, and Billy Robinson's negro comedian business.

Item: The genial L. G. Hanna, manager of Euclid Avenue Opera House, Cleveland, was in town 26th.

NEW OPERA HOUSE (John A. Hivling, manager): B. W. P. and W. Minstrels played 28th to an immense house. They spend Sunday here, and close the season at Zanesville 30th.

Item: Billy Myers, manager of Leon, was in the city May 26, and is booked for June 4.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagabach, proprietor): Carreno's Minstrels 24th to good business and good show—in fact, the minstrel entertainment of the season. Nothing further booked for this season.

Items: J. W. Forney occupied the Academy 27th, delivering his lecture on Thomas Jefferson, Apostle of Democracy, to light attendance.

LANCASTER.

Fulton Opera House (B. Yeaker, proprietor): Tony Pastor's Opera House gave a good show 26th to a full house. Frank McNish, in his comic dances and absurdities, is one of the leading features. The French Sisters dance well; Lillie Western as an instrumental soloist, and Ella Wesson as a swell of the day, deserves much credit. Lester and Allen and Lester and Williams are good teams, and Ferguson and Mack good Irish comedians, although their jokes are old. The many encores made it necessary to cut short the concluding comedy Our School Girls.

MAHANOT CITY.

City Hall (C. Metz, proprietor): John Thompson in Around the World 25th to a small audience. Nothing booked for coming week.

NEWCASTLE.

Opera House (R. M. Allen, manager): Ooffy Gofft (Gus Phillips) was billed to appear 26th, but did not come to time. It is said some difficulty with his co. was the cause.

PITTSBURG.

Opera House (John A. Elliser, manager): Fanny Louise Buckingham, supported by her grey steed, James Melville, and a rather queer co., closed a fair week's business 28th. Mazepa held the boards nightly. Openings ahead being rather difficult to obtain at this season of the year, Miss Buckingham will remain with us another week and will electrify us with such specimens of the ancient drama as Dick Turpin's Ride to York, and The Iron Sons of '76. The attaches of the house benefit June 2. Harry Elliser benefits June 8. Lizzie Jacomy, late of the Boston Museum co., has been tendered a benefit, which she has accepted, and will appear June 9



In Ushering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR LOST.

Edwin Booth will be here about the 28th of the present month. It is unfortunate that he returns out of the season, when many of his friends will be away from town, but I trust that enough admirers will be left to give our triumphant representative tragedian the true welcome he deserves. He went away with the remembrance of a memorable farewell from New York's leading citizens, and to be consistent, it is only proper that his admirers should surprise him with a royal reception. To his exertions it is entirely due that our end of the theatrical beam has been nobly kept up on the other side of the water.

Mr. Winter stated to a reporter of THE MIRROR some weeks ago that his interest in the Poe Memorial dated from the time that Edwin Booth departed for England, and left it in his hands as a legacy. I think Mr. Winter is the victim of an hallucination, because Mr. Booth was drawn into the project by Gill, the deposed, and his consent to act for it was obtained by a subterfuge. The first question that THE MIRROR will ask Mr. Booth on his return is to put himself on record in respect to this assertion. Till then, Mr. Winter can have the benefit of every available doubt—and Mr. Booth's absence.

A correspondent calls my attention to the amusement notes on Page 6 of last Sunday's Cincinnati Commercial. He says that "a perusal of these will demonstrate that of the entire twelve, Charles McLean, the dramatic editor (?) of the journal, has transferred eight from THE MIRROR, verbatim. The 'nerve' of the young man in thus appropriating wholesale, and without credit, will convince the most skeptical that he is entitled to one of THE USHER'S reserved seats. Can he not furnish one?" I have glanced at the items referred to, and found that my informant is quite correct. The young man who cribbs dramatic notes for the Commercial has been given a private box already in this department. As a receiver of stolen goods he carries away a whole bakeshop of cakes. It could hardly be expected that he would expose himself by pinning tags to them that would show his employers their source. If these latter were as enterprising as my observant correspondent, one Cincinnati youth who steals thunder with reckless impunity, would be looking around for an Ohio political appointment, while the boys of a certain newspaper office would sadly warble the refrain—

"Empty is the cribdesk—Charlie's gone."

One can readily understand that the greedy rural paragrapher will snap at New York items of an unreliable character when on his interminable quest for news. But how a staid paper like the Times, even with a Gummy at the head of its dramatic department, could copy a false item, printed in one of the gang's hand-organs, of so much importance as that which disposes of Rose Coghlan's future intentions, one cannot conceive. A week ago last Sunday the Times said that Rose Coghlan would star in 1882-83 under Brooks and Dickson's management. I waited for a contradiction of this falsehood in the next Sunday's issue. Sure enough, it came, and from the actress herself. Now, Mr. Ford, stir up your dramatic whipoor-will. You can't root out his poor little stupidity, but you can make him confine himself to the truth. Brooks and Dickson owe the public an explanation, too, for the wild style in which they take to themselves all the possible and impossible attractions on the road. Like many other sentimental debts, it is quite probable that this one will not be paid.

William Stafford was annoyed at the conduct of some ill-behaved men in the gallery of the Windsor Monday night during the performance of the Lady of Lyons. Their noise became so annoying that Miss Boyle, who was on the stage, stopped short, while Mr. Stafford went down to the footlights and made a manly appeal for a quiet hearing of the play. The old chivalry of the Bowery boys thereupon dropped out, and they answered the young actor with a rousing fusillade of applause. After that, the piece proceeded without interruption.

The Tribune, that self-appointed organ of American, English, French, Italian and African tragedians, announces that a dinner is to be given to Lawrence Barrett by his New York friends prior to his departure for England in June. Of course Barrett's friends know what they're about, but why is he entitled to the compliment of a farewell dinner? Perhaps it's a false alarm after all, and Sweet William is only sounding public sentiment just to see whether it is necessary to tune up his ever ready lyre.

What Stetson Will Do With Booth's.

John Stetson, of Boston, lessee of Booth's Theatre, who was in the city last week, was asked by a MIRROR representative if he had arranged his plans for the coming season at Booth's.

"I have!" replied the Boston manager. "Will you run the place as a combination or stock theatre?" asked the news-gatherer. "As a star and first-class combination theatre, at popular prices."

"What do you mean by popular prices?" "My plan is to place the prices of admission at such figures that the public will attend. I shall charge one dollar for the best seats down stairs, seventy-five cents for the first balcony, with the exception of the first two rows. For the upper portion of the house, twenty-five cents will be the admission. The general admission will be fixed at fifty cents. I shall adhere to these prices, except during the engagement of a foreign star, or an opera company. I don't believe in high-priced attractions very much. My experience is that people prefer a popular-priced house."

"How long does your lease run?" "As long as I want the house, by giving the owners three months notice before May First of every year."

"Will you permit ticket speculating?" "Not if I can help it. Ticket speculators will not be allowed to take tickets out of the box-office."

"Shall you play Rossi at Booth's?" "I shall. He will appear during October for three or four weeks as Romeo, Louis XI, Hamlet, Othello, etc."

"And after Rossi?" "I shall play a number of first class stars and combinations, including Mary Anderson, Booth, and the Vokes family. The theatre will be given over to the better class of amusements and not to trash."

"Do you intend playing other foreign stars besides Rossi?"

"Yes, I am negotiating with a prominent lady star. She says she'll come over, but I prefer not to mention her name at this time. I am pretty certain she will come."

Mr. Stetson's attention was at this juncture claimed by Fred Vokes, and THE MIRROR man departed.

John S. Clarke in Good Hands.

John S. Clarke has not been properly managed since he arrived here from England a few weeks ago. His long sojourn in London kept him blissfully ignorant of the style in which theatrical business is conducted now-a-days in the States, and as a friend of Mr. Clarke's amusingly expressed it to us yesterday, "the comedian comes out here periodically, puts a postal card announcing his arrival on a Philadelphia fence, and sails back to England with a nice little pile of Quaker City ducats in his pocket." Next season, however, we shall look for no more of this sort of management. Mr. Clarke will be in good hands, and his old-time friends all through the country will have the opportunity of seeing him under the best auspices.

Mr. Horace Wall on Monday effected an arrangement with Mr. Clarke by which he will manage the latter's business next season. The comedian will play the famous parts included in his old repertoire, and a feature will be made of a play by Tom Taylor, called Bugs and Beetles, in which Clarke played one hundred and twenty nights at the Haymarket Theatre, London. It will be rechristened Beetles Lodgers. It is said to be an exceedingly clever example of the better class of English farce-comedies. Mr. Clarke plays the principal character capitally, it is said. The season will be opened in Philadelphia September 12, where he will appear for two weeks. Mr. Wall is endeavoring to secure an opening for his star at the Madison Square to follow The Professor, but the Mallorys object on the grounds that the engagement of a star would be a departure from the settled policy of the theatre. Failing to complete negotiations with the Madison Square, Mr. Wall will doubtless arrange for Mr. Clarke's appearance at the Park after the Hanlons-Lees finish.

During the Summer it is probable that Mr. Clarke will take a short run over to London for a brief visit to his wife and family.

A New Variety Theatre for New York.

Having recuperated from the losses incurred in his ambitious endeavor to conduct the largest, most expensive, and poorest burlesque organization ever brought to America, M. B. Leavitt has been casting about for a field to invest the thousands recovered during the past four months on Wall Street speculating in Chesapeake and Ohio and other fancy stocks, and he thinks he has at last found the right chance. Leavitt is known in the profession as a ready worker, and once an idea enters his head he never stops until he accomplishes his aim, or fails to do so. Seeing a self-satisfied smile beaming on Leavitt's face yesterday, a MIRROR representative accosted him with:

"What makes you so happy to-day? Stocks up again?"

"Confound stocks! I'm out of that business now. I've got back what I lost on Dolaro, and have left the Street."

"What are you going to do with your money now?"

"I shall build a New York theatre—that's my scheme."

When questioned as to particulars, Leavitt said:

"Yes, I intend building a theatre in this city, on Broadway, and I shall run it as a first-class variety house. I have arranged all my plans, and expect to close the preliminaries during the week. The site is an excellent one, according to my judgment, and all that remains now to do before I begin operations, is to come to terms about the ground lease and amount of rental. If I succeed I shall begin work on the theatre at once, and be ready for the opening in the Fall."

"Will you give up your traveling companies?"

"On the contrary, I shall put four large companies on the road. I am organizing a minstrel company to give an old-time performance, such as was in vogue during the earlier stages of negro minstrelsy, when 'Old Jim Crow' and 'Sally Come Up' were popular. My big specialty company will be stronger than ever. I have closed an engagement for next season with the Davene family of French artists, now traveling with Barnum's show. I am to give them \$350 a week for their services. A young woman gymnast will arrive from across the water before the season commences, to supply Lizzie Davene's place, who was recently killed. Besides this I shall continue to run my other combinations the same as last season. So you see I am fixed. Consequently happy. Join me in a small bottle!"

The Unfortunate Spectacle.

The people engaged in Europe by Signor Bernis, and brought to this country for the presentation of the unfortunate spectacle, Castles in Spain, are reported to be in distressed circumstances. Not a penny of salary has been received by anybody except the chorus since arriving in this city. Signor Lepri, master of ballet, informed a MIRROR representative that Bernis had always paid salaries promptly and in full everywhere the spectacle had previously been produced, but since the opening in New York he had failed to pay a cent to the people. After waiting two weeks for their pay, the company concluded to strike, and since then they have refused to work until Bernis squares up the past indebtedness.

According to Signor Lepri the scenery and wardrobe brought here by Bernis has been attached and seized by E. G. Gilmore, of Niblo's, acting for Mr. Haverly, for the unpaid rent of the theatre. Nearly all of the members of the company that Bernis brought with him here are subsisting upon the charity of friends.

Chat With Hardie.

When questioned by a MIRROR representative, regarding the report from Mahanoy City of the disbandment of the Hoey and Hardie Child of the State combination, which appeared in these columns week before last, Mr. Hardie said:

"I think some irresponsible parties have adopted our names, and are traveling on our reputation. Since the article was published in THE MIRROR, we have been losing money. Like all theatrical companies, we take the risk of the public not appreciating our efforts to please, but we have not got down to four-dollar houses yet. The Philadelphia papers spoke of us as gone up; and I have received many telegrams from managers asking for our authority for cancelling dates. Why, look here—in my date book, there is no such place as Mahon—Mahone [Mahanoy City, suggested the reporter.] Oh, yes, that's it! I didn't know there was such a place until my attention was called to it. I had an idea it was in Ohio somewhere. Confound it; I am surprised at such a mistake! We had been doing very nicely until this matter upset us, and knocked our business as high as Gilderoy's kite. However, I have sent a message to Mahanoy City, and if the persons who originated the scandal are responsible, I shall proceed legally against them. There is, by-the-way, a company playing A Daughter of the State, which I think cannot possibly be a piracy on our piece."

"What plans have you made for next season?" asked the reporter.

"In addition to the Child of the State, a new play by D'Ennery is being adapted for us. We will also add the play of Diplomacy to our repertoire, which will give us a more varied one."

"How about the new play by Mr. Hoey?"

"He has it nearly ready, and it is as good, if not better, than the Child of the State. It will, in all probability, be called 'A Brother's Life,' or something catchy and pleasing."

"Is there anything else you would like to say?"

"No. Thanks. By the way, M. B. Snyder joined us at Dubuque, Iowa, taking the place of Carl Ahrendt. Much obliged to you for the call. I am always glad to meet THE MIRROR people, as the paper has such a large circulation its news travels all over the country, and the daily press copy from it extensively. So you see it hurts a company immeasurably to be spoken of by THE MIRROR as having failed."

Max Strakosch's Losses.

Max Strakosch is again in trouble. One week ago to-day he made an assignment of his property to Charles H. Neilson, his brother-in-law, in favor of his creditors without preference. The liabilities are between \$20,000 and \$30,000; his assets are \$12,000, consisting of wardrobe, music, etc. The impressario has been very unfortunate for a

number of years. He has lost money on nearly every venture. He was out of pocket with M'le Belocca, M'le Lotta, Agnes Robertson, Lillian Spencer, and with his English opera company of last season. Several of his creditors had already begun proceedings against him when he made the assignment. In conversation with a reporter, Strakosch said he felt it was but justice to pursue the course adopted in order that all his creditors might be equally protected. His liabilities included a number of unfilled contracts, and he had hopes of coming out of his present difficulties in time, and resuming business. His chief loss was on the Agnes Robertson season.

Barnes' Plays.

A representative of THE MIRROR stumbled upon W. Elliott Barnes, one of the small band of native dramatists, yesterday, when the following conversation ensued:

"American playwrights appear to be very active just at present," said the reporter, "how is it that you seem to have tucked yourself away on a shelf at a time when you ought to be in the field?" Mr. Barnes smiled serenely, and cast a peculiarly knowing glance at the reporter.

"I happen to be one of those fortunate beings who are possessed of means. In this I believe I am somewhat different from the ordinary run of aspiring dramatists. Nevertheless, I consider it an advantage because it has enabled me to wait and bide my time."

"Profitably?" "I think so. Mr. Palmer has arranged to produce a play which I have written especially to fit his splendid company. He has given me a good sized check in advance for it, and if it proves successful I expect to receive a great many more just like it."

"What is the play called?"

"The Blue and the Grey. Mr. Palmer will probably change the title, however. The story is simple and pretty, and that Mr. Palmer thinks it contains a number of strong situations is demonstrated in the fact that he purchased it after the first reading."

"What date is set down for its production?"

"I understand that Mr. Palmer intends it for the opening of next season. Another piece of mine has been bought by Tompkins and Hill also, to begin their season of 1881-82 at the Boston Theatre. It is called The Marriage Certificate."

"On what terms did you sell the piece?"

"I received \$1800 in advance, and Tompkins and Hill pay me a royalty as well, so long as the play is used."

"Have you any other works ready for production?"

"I am now re-writing Only A Farmer's Daughter."

"It has seemed strange that you have not done something with that play. Its reception was good when first played, and two or three people have made considerable money with it."

"I am confident that it is a good thing, and I have only held off until a chance came along to get it produced under careful and responsible management. I have had several offers for it. The alterations that are being made will materially improve it. The first act will be entirely new."

"Only A Farmer's Daughter has been always financially successful?"

"I should think so. Not only a financial success, but it has made the fame of every woman that ever played the part of Madame Laurent. Katherine Rogers received the best notices of her life in the character. Laura Don was scarcely known here until she acted it."

"Why is it presented only spasmodically to the public?"

"Because I will not let it go out of my hands until it can be placed under proper management. Therefore I have let it go for a week here and there on a large royalty."

"Is there then a fair prospect of its being done next season?"

"There is a very strong probability. I am now about closing with a manager of importance—one who will put it before the public to my entire satisfaction. The piece shall never go on the road until I am satisfied as to the cast, management and responsibility of all concerned."

Burlesque on the Wane.

Charles E. Rice, business manager of Rice's Evangeline company, which closed the season Saturday night at the Grand Opera House, was asked by a MIRROR reporter what he thought of burlesque as an attraction.

"I think the business has gone to smash. The bottom has, to a large extent, dropped out of it. It no longer fills houses as it formerly did all over the country. I think the leg business has seen its best days."

"What success did you meet with last season with Evangeline?"

"Very little. Our business was far from being a success."

"Will your brother, E. E. Rice, continue in the business?"

"I hardly think he will, but on that point I cannot speak positively. I think there is yet money to be made with light opera, although I consider Evangeline one of the funniest burlesques ever presented."

"Have you decided on your own future course of action?"

"Not yet, but don't think I will be in the burlesque field much longer."

A talk with several out-of-town managers conveyed the idea that they were not as desirous of giving time to burlesque companies as in former years.

PROFESSIONAL DOING.



—The above is an excellent portrait of Miss Lillie West, at present playing at the Grand Opera House, acceptably the part of Elvira in the Mascotte, at the Grand Opera House, in the most painstaking, actress, and in accordance with studies, and desires to rise in the profession.

—Bob Graham, John Rogers' new man in town.

—John McCullough will be back in town.

—Maggie Mitchell is now at her home in Long Branch.

—George Morton will travel next season with The World.

—The Harrisons will have a new season play for next season.

—John R. Rogers has been indisposed for the past two days.

—Elinor Weatherly is expected from England on the next steamer.

—Robert Spiller has had The Professor out on the road several days.

—Joseph Hatten, the English comedian, is about to visit this country.

—N. F. Briant, late stage manager of the Bernhardt, is at liberty.

—William Gill and wife will spend the summer at Gravesend, L. I.

—E. L. Tilton has been re-engaged by James Collier for next season.

—The Union Square company are making a profitable engagement in Boston.

—N. D. Roberts is seriously ill at the Walnut Street House in Cincinnati.

—Edmund K. Collier has been elected as leading support to John McCullough.

—Clinton Park has just closed a very successful season with Florence Harlow.

—John Gourlay is in the city. He will next season to the Salisbury Theatre.

—Charles Gayler has great hopes of success with George Clarke in Omaha, Neb.

—Lottie has closed her season, and will probably summer at her home in San Francisco.

—Ella Warner will have a troupe of her own next season, to be called the Warner's Troupe.

—W. C. Mitchell is in St. Louis, attending the construction of his new theatre in that city.

—Tillie McHenry has been engaged by Frank Curtis to play Rebecca next season at Sam'l of Posen.

—Bob Miles has expressed himself with his experience with opera troupes, and don't want any more of them.

—Pretty Elsie Elmer, the original Madam Kirke, was united in marriage at Chicago, last week, to Frank Weston.

—A. Z. Chipman and Blanche Montan, playing in all the Hags at Daly's, have been engaged next season by J. M. Hill.

—London seems to be quite under Monahan domination. Six Othellos have turned up their toes in that hamlet this season.

—Mary Anderson has a death mask of Shakespeare and one of David Garrick among her other numerous art treasures.

—The Royal Opera House, Toronto, Canada, will remain under the judicious management of J. C. Conner for next season.

—G. F. McDonald, of the Opera House, Montgomery, Ala., says that he is ready to book first-class attractions for next season.

—Mark Hanna, proprietor of the Cleveland Opera House, has rented Lawrence Barker's cottage at Cobasset, Mass., for the Summer.

—Katherine Rogers has returned to this city. She commenced long and earnestly with Murtha at the Windsor, Monday night.

—Roland Reed's Comedy Combination close the season at Council Bluffs, Ia., week ending June 11. This company has under consideration an offer from Manager Locke, of San Francisco, to present My Mother-in-Law in that city.

—J. J. Spies, the dramatic agent, was the recipient of a very mysterious package from Montreal this week. We don't know what was in it, but the manner in which Mr. Spies chucked up his words the next day implied a very suspicious inference.

—Ed. Gardiner, manager of Frank Mayo, is still confined to his room at his home in Chicago, but he is stronger and decidedly better in other respects, so much so that no doubt is entertained about his being able to conduct the company in person next season.

—It is now stated—with what truth we know not—that Jeffreys Lewis has been engaged to play the principal character in Two Nights in Rome next season. So many rumors about this lady lately that but few of them are entitled to credence.

—J. W. Morrissey, Samuel Colville, and Daniel Frohman leave this city for Europe in the City of Chester on the 15th inst. Mr. Morrissey goes for recreation and pleasure—his first vacation in seven years. The others will combine business with pleasure.

—A private dispatch informs THE MIRROR that Fun on the Bristol and Southham Majesties opened on Monday evening in San Francisco, but that neither the company impressed the people. The play was a known combination that had been "on" in that city in the last two seasons.

—A thief tried to steal a ring from the finger of Charles R. Gayler, one of the leading actors, during his performance last week. The fellow represented himself as an old friend, and while in the act of taking hands, endeavored to slip the ring from the dramatist's hand. He was unsuccessful.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

this house May 26, 27, 28 and 30. The production of such a play as this only tends to revive recollections of events which should have been forgotten long ago, and it should be immediately shelved. The co. is composed of stray talents and amateurs, who are desirous of exhibiting their ignorance of the histrionic art. This house will be managed next season by Fred A. Parkes, a gentleman of little experience in matters theatrical, but has successfully managed other enterprises.

Items: Laveille's Uncle Tom party went by the board at McKeesport, Pa., last week.

READING.

Academy of Music (John D. Mishler, manager): Mitchell's Pleasure party 23d entertained a large audience. The traveling co. No. 2 presented Hazel Kirke 24th to an audience measured by the seating capacity of the house.

WILKES-BARRE.

Music Hall (W. H. Burgher, manager): Tony Pastor's co. 23d gave an excellent performance to good house.

City Garden Hall: Kernell & Bryant's variety co. have completed this hall the past week and have done a very fair business. Booked: Carver's Minstrel 31st.

YORK.

Opera House (E. W. Spangh, secretary): This new and beautiful Opera House was opened by John S. Clarke and his Lyceum Company on the 25th with A. Moun Hunt and Toedie, and on the 26th with A. Moun Hunt and Toedie. The house was crowded with delighted audiences on both nights, the reserved seats selling at a large premium, and standing room was hardly obtainable. The interior of the house was pronounced by Mr. Clarke as one of the most elegant and complete he had ever seen. The freewill is unequalled by any theatre in the country.

Rhode Island.

Ball's Opera House (Henry Bull, manager): Maggie Mitchell, the talented actress, appeared Saturday evening, May 28, before a small audience in June Byre. The support was good, and gave universal satisfaction. June 1, Rennie's Billie Taylor co.

Opera House (George Hackett, manager): Closed the season with Denman Thompson 27th.

Low's Opera House (Wm. H. Low, Jr., manager): Closed.

Theatre Comique (Hopkins & Morrow, managers): The regular Comique co. take the road 30th for a short tour of New England. The theatre will be occupied by a comb. called Comedy and American Four Consolidated Pageant.

Sam Souci Garden (William E. White, manager): The Summer season opens 30th with the opera of Billie Taylor.

Items: There seems to be no prospect of Park Garden being opened this Summer. A smart manager with modern ideas could do well with the place. Henry Holton closed his engagement 28th with the Rennie Opera co. He takes the character of Billie Taylor at the State House.

Music Hall (G. H. Harton, manager): C. L. Davis 25th to fair business. Manager Harton takes his annual benefit June 2, presenting Billie Taylor by J. H. Rennie's co. As an amusement enterer, Mr. Harton has been an eminent success, and his numerous friends will doubtless fill the house. He will retire from the management of this house at the close of the present season, other business demanding his entire time. S. C. Janssen will manage Music Hall next season.

Virginia.

Theatre (W. T. Powell, manager): Closed. Comique Theatre (W. W. Putnam, manager): Business fair. Alice D'Estele has been re-engaged for another week. Kennedy and Hanson closed 28th.

West Virginia.

Opera House (N. Reister, manager): Lawrence Barrett gave Merchant of Venice and David Garrick at the Opera House 27th to a large and intelligent audience, the support being above the average. Laveille's Uncle Tom's Cabin 28th to a fair house. The Lyric Opera co. composed of home talent, will give Chimes of Normandy 30th and 31st.

Wisconsin.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Roland Reed in My Mother-in-Law 24th, and Madison Square co. No. 2 in Hazel Kirke the 26th, both to small houses. Nothing booked.

Myer's Opera House (C. E. Mosley, manager): Bartley Campbell's My Geraldine co. to small but appreciative audience 21st. All of the characters were finely presented. Roland Reed Comedy comb. in My Mother-in-Law to light house 24th. Canfield, Booker and Landon's Pantomime co. and Hazel Kirke co. dates cancelled.

MADISON.

Opera House (George Burroughs, proprietor): Bartley Campbell's My Geraldine 20th to only fair business. The co. gave satisfaction. Tickets are selling rapidly for Hazel Kirke, to be presented 27th.

Items: Canfield, Booker & Co's. Pantomime co. booked for 28th has not been heard from much to the disgust of the manager of the opera house. William J. Davis, of the Grand Opera House, Chicago, with wife, has been in our city for a few days working up the interests of the Rose Wood comb., which appears here 10th. The Vokes Family are booked for 21st, and the Little Concert troupe 28th.

MILWAUKEE.

Grand Opera House (Jacob Numemacher, manager): Bartley Campbell's My Geraldine co. 24th week, to very good business, considering the lateness of the season. The play is an interesting one, and the plot runs through the well-depicted scenes. The co. gave satisfaction. The scenery was excellent and effective. W. J. Scanlan himself a fine comedian and I am pleased to note his advance; W. W. Maurice and Mary Louise gave an excellent interpretation. Marie Becker as Geraldine was very effective. Madge Butler, as the Countess, was very effective, her acting being very good. A. McManus as Terry and J. N. Gotthold as

Phil. Carroll was powerful, and complete in detail; Emily Baker as Mary Carroll did some excellent emotional acting.

Academy of Music (Harry Deakin, manager): M. Constantin Stenberg, the Russian pianist, assisted by Miss Flora Leone Frost, were received with much cordiality 26th, 27th, 28th. He is one of the brilliant galaxy of pianists and composers, his technique quite perfect, replete with artistic feeling, and without unpleasant mannerisms. Miss Frost possesses a sweet soprano voice, very powerful and capable of interpreting the new school of modern classic music. Her style is artistic and dramatic. Every one received a great treat who listened to their excellent performances. Fifth Avenue co. returned 29th, giving two performances.

RACINE.

Opera House (McFarlane & Rusco, managers): Mitchell's Pleasure party 23d entertained a large audience. The traveling co. No. 2 presented Hazel Kirke 24th to an audience measured by the seating capacity of the house.

Canada.

HAMILTON.

Grand Opera House: J. R. Spackman, manager: Joseph H. Keene comb. matinee 24th appeared in Hazel Kirke. Everybody's Friend, and Solon Shingle to good business.

Item: Manager Spackman will be in New York about May 30th.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed.

Theatre Royal (J. B. Sparrow, manager): Hertzog's World's Wanderers, consisting of a giant, dwarf, educated dog, etc., to very good houses at the fourteen performances, the prices being very low. Booked: The French co. for two weeks.

Albert Hall was opened the past week, and a perfect little bijou it is. The decorations are in capital taste, scientific fine, some good scenery, etc., and it is the very place for concert co., lectures, etc. It is under the management of C. C. De Zouche & Co.

OTTAWA.

Grand Opera House (John Ferguson, manager): Harta, the magician, gave three performances 23d and 24th to empty seats. Zerbe, another magician, followed 25th, 26th and 27th, attracting fair audiences by giving away a large number of presents. Nothing booked.

Grand Opera House (O. R. Sheppard, manager): Goeche and Hopper's One Hundred Wives comb. for week of 23d. Both co. and performance good. Business fair. Tony Pastor 3d and 4th.

Royal Opera House (J. C. Conner, manager): J. H. Keane's co. in Hazel Kirke reappeared Friday and Saturday. The performance seemed to run much smoother than on their previous engagement, the cast being somewhat changed. Helen Blyth being substituted for Miss Gajparini as Hazel Kirke, and J. R. Keane taking the part of Aaron Rodney. Business good Monday 30th benefit of the orchestra of this house. When J. H. Keane's co. will appear in Everybody's Friend and Solon Shingle.

Theatre Comique (Joseph A. Burgess, manager): This house gave a good show and did a fair business last week.

Item: Onol Burgess and Joe Banks are at present doing the town.

Nova Scotia.

HALIFAX.

Academy of Music (J. Jack, secretary): Boston English Opera co. in Olivette 23d, 24th Pirates of Penzance 25th and 26th to fair houses.

So great is the enthusiasm created by the Irving-Booth coalition at the Lyceum that an extension of the arrangement over the month of June has been announced, Othello remaining the play. In this Mr. Irving has now made his appearance after an interval of about six years, in the character of the Moor, and Mr. Booth has reassumed that of Iago. If, upon the whole, the Iago of the English actor was considered superior to the American Othello, an interchange of parts has included an exchange of highest honors. Though very much better as an impersonation than Mr. Irving's essay under the Bateau management, Othello is not, and never will be, one of his most satisfactory parts. His performance, which bristles with many points of genius, and, better still, of feeling, is as different from Mr. Booth's as the oft-quoted chalk from cheese. In the latter we see a grave, consistent, dignified and eminently scholarly Othello—the former shows us the natural side of the character, more of the man and less of the elocutionist—as is certain to be the result when two such actors are the principals. Each performance includes much that is admirable, but in neither case are they seen at their best.

It is singular that while Mr. Irving's Iago is now considered to be one of the best, if not indeed the very best, performance that he has ever been seen in, the Ancient of Mr. Booth has for a long time been admittedly his most successful role. He now renews, under more favorable auspices, as regards support and mounting, the triumph obtained at the Princess. So far, then, the laurels are pretty evenly divided between the great rivals, and in the meantime another Richmond is in the field, from whom, however, neither have much to fear.

With all loyalty to the memory of the Bard and with every desire to assist in the regeneration and permanent upholding of the drama, it must be confessed that something like an excess of Othello have been presented to us this season: if this may be con-

sidered as tending to the thorough education of contemporary critics, whose acquaintance with the character has so far been restricted to the particular view called "strictly legitimate," it may also be objected to as likely to muddle the intellect in the endeavor to acquire such an immensity of information in so short a time. We are now familiar with Othello as interpreted by six authorities, Charles Warner, Henry Forrester, Arthur Child, Edw. Booth, Henry Irving, and John McCullough. It being admitted that it is possible to have too much of a good thing, let us hope that we shall not be called upon to witness any more, until we have carefully digested what we have already received.

It is not necessary to say a very great deal about Mr. McCullough's Othello. Physically, his qualifications are far more suited to the part than is the case with either Mr. Booth or Mr. Irving, and although some of his costumes are apparently a trifle eccentric, the point is not of much importance, so that the general appearance is effective. This it decidedly is. Mr. McCullough is decidedly an Othello of the vigorous school, a kind of cross between the elocutionary Moor of Mr. Booth and the man of high feelings of Mr. Irving, with a rough force of its own that somehow neutralizes both. In many respects the performance is a fine one, notably in the last act, where much tenderness is expressed through all the passionate determination of the Moor, but it is not by any means the best that we have seen. It is old-fashioned, and consequently does not meet with universal approval now-a-days. As to whether our father would not have preferred their performance to the more finished ones that delight ourselves, is a mooted point.

The Drury Lane company furnished very tolerable support to the star—that is, with the exception of Hermann Vezin, whose Iago is well known to be a very fine performance, and one that runs close to the very best. In so large a house, Mr. Vezin sometimes misses his effects through lack of physical power, but with this occasionally noticeable objection, the impersonation is all that can be desired. Mr. Barnes makes only a middling Cassio, and the irrepressible Augustus Harris is only a moderate Rodrigo. Mr. Ryder's ponderous Brabantio is familiar, and the rest of the male characters do not call for remark. As Desdemona, Miss Della Patman played with earnestness and tenderness, and Mrs. Arthur Stirling was unusually impressive as Emilia. Considering that the play is only on for a two weeks run, the attention given to the staging is most laudable.

MODJESKA IN JUANA.

W. G. Wills' long-expected drama, Juana, has been produced at the Court Theatre with results disappointing as regards the play, although satisfactory as ever as regards the great actress. The story is one uninterrupted series of repulsiveness and gloom. Juana Ersteban falls in love with a cavalier who sojourns for a while at her castle, and to this love Friar John, at one time a lover of Juana's, but who now believes himself to have subdued his unjustifiable passion, is obliged to lend his assistance. The young Rupert, indifferent at heart but naturally pleased at having excited the love of so great and beautiful a lady, in due course offers her his hand, and the twain are married. No sooner, however, are they settled than an old love of the Ruperts arrives upon a visit, and before long the unhappy Juana is eluded and deceived by her husband. There is hereditary madness in her blood. This madness asserts itself and Juana stabs the faithless Rupert. For this the doom is death at the stake, but Friar John, finding all his love revive, asserts that he, and not the mad Juana, was the murderer, and to prove his guilt submits to the ordeal by touch. (The action takes place in Spain in the sixteenth century.) By previously gashing his wrist with a knife he enabled upon touching the corpse to show his hand covered with blood. This being sufficient proof, preparations are at once made to wall in the recalcitrant priest according to the fashion of those merry old days. Just in time, however, Juana recovers her senses, "sees it all," discovers the priest's device, clears him, and dies in his arms. The piece is not devoid of elegance and even poetry in some of its language, and though interesting for the study, is too intensely horrible for the stage.

Of the title role Madame Modjeska makes another of those wonderful performances that are almost too real to be pleasant. The outbreak of madness and the yet one more death which she portrays, are given with a ghastly reality. The power of the actress in such parts appears to be illimitable, but if only for a change, one would like to see her in a lighter and more agreeable character. The prominent and difficult part of Friar John was excellently played by William Barrett, who surprised everyone by the fervor and dignity of his acting. Forbes Robertson as the Knight, and Miss Ada Ward as his partner in wickedness, played well, while G. W. Anson in another trifling part did all he could. The play is splendidly put on the stage.

The Olympic Theatre really seems out of luck. Again under new management, an arrangement by Robert Buchanan, originally called The Exiles of Erin, but now christened The Mormons, or St. Abe and his Seven Wives, has been put forth disguised as a grand new Olympic drama. It treats of the adventures of a young Irish gentleman, who sets out to revenge the death of his sister at the hands of a villain, and who, of course, is in love with a young lady. The characters all get mixed up among the Mormons, and alternative melodrama and farce illustrate the adventures of the young Irishman, by this time disguised as an Indian, and the domestic life of a Mormon elder. Things eventually settle down, the irrepressible hero is supposed to have finally escaped all dangers, the heroine has concluded her own particular adventures, the wicked have been slain, and the remainder restored to their professions, and all is well. The performers interested in this production include William Redmond, J. N. Arnold, Percy Compton, Mr. McIntyre, and S. Calhaem, Miss Harriet Jay, Mrs. Digby Willoughby, and a number of Mormon ladies, none of whom have much of a chance to distinguish themselves. The principal interest centres in the live Mormon babies, which are certainly realistic, if in curious taste.

G. R. Sims, the youngest of modern dramatists (as regards the stage), is decidedly a fortunate man, and more than that, must be a clever one. In less than two weeks he has scored two undoubted successes—at Liverpool with a new play called Mother-in-Law, and at the Royal Theatre here with another new play called The Member for Slocum. This latter is founded on Le Supplice d'un homme—a fact which had the author not carefully published it, very few persons would have suspected, so cleverly has the play been localized, and so original is the dialogue. The Member for Slocum having given his adhesion to a bill for the extension of the rights of women, is set upon by a lady whose heart and soul is in the agitation. The involvements that ensue, the treatment he receives from his wife and his wife's mother, and the discovery as to the identity of the mysterious lady, form the basis of the plot, which is worked out with much ingenuity. The dialogue abounds in wit and repartee of the best description. The performance is adequate, Arthur Williams being very diverting as the Member, while Frank Cooper and H. Martell, Miss Kate Lawler and Miss Harriet Coveney, do justice to other prominent parts. G. R. Sims is the writer who over the signature of Dagonet contributes a misanthropical series of comments to the Referee. One would not suppose good humor had much part in so cynical a pessimist, but the revolutionary doctrines and miserable predictions of Dagonet are probably only an inflexion for business purposes of the genial G. R. Sims.

It has been reserved for the Reverend Mr. MacTavish to discover that Shakespeare's works abound in profanity to so alarming an extent that they are absolutely unfit for public performance. As a consequence upon Walter Bentley's application to the magistrates of Inverness-shire for license to perform Hamlet, the reverend idiot petitioned the court against it, in a lengthy document, in which he rebuked the player for wishing to use in public language that frequently takes in vain the name of the Deity, after which he called upon God to forbid that any of his (the reverend idiot's) children should ever take part in a stage play. Although this bigoted contention was supported by three other orations as liberal as itself, the magistrates by a majority of thirteen granted the license. There's no intolerant like your religious intolerant after all.

Mr. Booth and Mr. McCullough were present the other night at the annual supper of the Lyceum Provident Fund, at which were also present upwards of a hundred more or less distinguished visitors. A great deal of mutual admiration was gone through, and J. L. Toole responded to the toast of the visitors in which his name had been coupled with that of the two American actors. Mr. McCullough also made a few remarks. In the course of the evening Arthur Mathison recited a poem of his own composition. It was about the most unpleasant example of fulsome adulation mixed with twaddle recently presented to an appreciative audience.

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Managers in Town.

The following out-of-town managers were noticed on the Square since the last issue of THE MIRROR:

David Hildwell, Academy of Music and St. Charles Theatre, New Orleans.

Charles A. Spaulding, Olympic and Grand Opera House, St. Louis.

J. H. Haverly, Haverly's Theatre, Chicago.

S. M. Hickey, Griswold Opera House, Troy, N. Y.

J. A. Numemacher, Grand Opera House, Milwaukee, Wis.

Louis E. Spencer, Tremont Opera House, Galveston, Tex.

Will E. English, English's Opera House, Indianapolis, Ind.

Frank Gray, Luebric's Opera House, Memphis, Tenn.

Phil E. Leburn, Wieting Opera House, Syracuse, N. Y.

John E. Meech, Academy of Music, Buffalo, N. Y.

A. T. English, Corinthian Academy of Music, Rochester, N. Y.

P. R. Carll, Carll's Opera House, New Haven, Conn.

P. D. Lauman, Grand Opera House, Reading, Pa.

Joseph J. Levy, repr. senting C. J. Whitney, Detroit, Mich.

Henry Greenwald, Pavilion Theatre, Galveston, Texas.

John D. Mishler, Academy of Music, Reading, Pa.

Thomas H. Hall, Broad Street Theatre, Philadelphia.

John Stetson, Globe Theatre, Boston.

Frank E. Curtis, Portland Opera House, Portland, Me.

J. K. Shepherd, Toronto Opera House, Toronto, Ont.

A Pretty Incident.



AGNES ETHEL ECHOLS.

Some weeks ago Mr. Barton Hill was traveling through the Southern States playing with Miss Eleanor Calhoun, under John T. Ford's management. On the cars with the company en route to Macon, Ga., was a little deaf and dumb child, nine years old, the daughter of a gentleman named Echols, whose name is well known throughout Georgia. The little girl attracted attention by reason of her bright and animated nature, and she expressed her thoughts with wonderful pantomimic expression. At Mr. Hill's request, the father of the child asked her to recite the Lord's Prayer, which she did by the signs and symbols known to the dumb. Thereupon the actor dashed off an impromptu poem to the child, that is so touching and full of sweet sentiment as to deserve printing even at this late day. It reads as follows:

TO A. E. E.

Agnes—sweet lamb of innocence,
Ethel—ethereal dove,
Sent for the worship of mankind
From the bright realms above.
Borne on an angel's wing to earth
And then to "Alba" given,
To show how pure and white a soul
Can crystallize in heaven.

God would not let thee hear the woes
That desolate our land,
Nor suffer thee to speak with man,
Lest thou should'st understand
How poor, how weak we mortals are,
How we abuse our powers,
What miseries our crimes inflict
On this sad earth of ours.

Therefore he blessed thee with a soul,
Only to angels given,
And left two senses as a pledge
Of thy return to heaven—

Lips that refuse to speak on earth
The language of the saints,
And ears that must not listen to
Mortality's complaints.

When thy pure mission is fulfilled
And thou return'st above,
To nestle at the Saviour's feet,
Thou minister of love,

Surely the whole immortal sphere
With melody shall ring,
For thou shalt speak with angels then,
And hear the seraphs sing.

Enough for us to see thine eyes,
That make the planets pale,
To hear the rippling, joyous laugh
That thy pure thoughts exhale.

To watch thy waving golden hair
Tinged with the setting sun,
And note how true a heart can speak—
Taught by the only One!

Dumb? when thy very soul, inspired
Beyond the power of speech,
Can utter the Lord's prayer in tones
That language cannot reach!

Dumb? when thy little hands are clasped
In eloquence of prayer,
And every glance ascends to heaven,
Entreating for us there!

Dumb? when those fingers can express
"Forgive" "Thy kingdom come!"
Thou hast thy faculties in full,
And we are deaf and dumb.

The little girl was delighted with Mr. Hill's verses, which she read herself, and she formed a childish attachment for the author. He has since received a sweet and simple letter from her, in which she says that she hopes soon to come to New York to see him "and the many other beautiful sights." She is named after Agnes Ethel (Mrs. Tracy) who a few days ago sent a godmother's gift, in the shape of a box of diamonds, to her interesting little namesake. Although sadly shut off from speech and sounds, little Agnes Ethel Echols is passionately fond of the theatre, and doubtless many professionals on reading this brief recital will recall the little deaf and dumb child that they have met in their travels through Georgia.

The Bright Medium of the Better Class.

(Earl Marble in Cambridge Tribune.)

The New York Mirror, that bright medium of the better class of the dramatic profession, now varies its comments and criticisms with witty remarks of a witty and humorous character. Presently, we shall hear from the stupid ones that it is undignified. Yer hand, Fiske, yer hand.

—Charles H. Green, Annie Ward Tiffany's manager, will Summer at Syracuse. Miss Tiffany will also remain there. The major portion of Happy Cal Wagner's Minstrels, and several members of the Jane Coombs and Agnes Wallace-Villa combinations will also make that city their resting place through the heated term.

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Edwin Booth.

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A. D'Ennery and Jules Verne,

MICHAEL STROGOFF.

Translated into English from the French by
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stage by Geo. F. Fuller. The sole property of

SAMUEL COLVILLE.

By virtue of a purchase from the Authors,
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In Prologue and Five Acts, written by
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SEASON.

Every evening at 8.

Wednesday and Saturday Matinee at 2.

HARRIGAN AND HART

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THE GIDDY GUSHER

"If we offend, it is with our good will."
—MIDSUMMER NIGHT'S DREAM.

A New Orleans actress expects to go down to posterity on a tumor weighing eighteen pounds.

How this beautiful sunshine smiles upon the barnstormer's coat lappels, and brings out the greasy memories of the season's vicissitudes.

John Jackson is evidently posted on epicurean dishes. He went into the Union Square cafe one day this week, and called for a smothered toast.

Out in Colorado the miners are exclaiming: "Send us wives!" Here's a splendid chance for actors who have wives to spare.

Some of the barnstormers about the Square seem to dread the dull summer. They might eat dates if they want to consume time.

An actress at Wallack's is so modest that when she retires at night she puts a paper weight on her album.

Lester Wallack and Dion Boucicault are over sixty years old. Both old enough to know better.

Summer is really in earnest, and last year's coat collars present a shining example of their faithfulness to the wearers.

The theatrical season is nearly over, and it is a singular fact that the young men of New York do not have as much writing to do in their rooms at night as formerly.

A New York farmer, who was once a prominent Bowery actor, moves so often nowadays, that when a wagon stops in front of his gate, the chickens fall on their backs and hold up their feet to be tied.

One half the people pay double price for reserved seats for the other half to crawl over the benches and secure them.

Lugh Lynch was escorted home the other evening by two dogs. The only remarkable thing about the occurrence was the rapid time made.

Actors say they have no trouble in buying dresses for their wives, but what keeps them on the ragged edge is how to provide the trimmings.

The ladies in the "explosion scene" in *The World* were saved because they were surrounded by eels. So Harry Smart says.

The most economical woman we know of is a New York actress, who spends less money on dress in one year than her husband does for Morton House cocktails in a week.

George Jessop has been advised by his physician to give up smoking cigarettes. Just like 'em. These doctors are always doing something to depress the paper and tobacco trade of the country.

Several actors went to Chicago last week by the grand drunk route.

Actors have only 193 different styles of hats to select from this summer.

Union Square, in its emerald ulster, presents a beautiful appearance. It is particularly interesting to lovers coming from the theatres, as it looks like green plush.

Anna Dickinson says "women are seldom deceived." They're lucky. We men very often are.

The *Star* says "The biggest sponge ever foisted on New York has just arrived." We thought we saw a Chicago critic on the streets yesterday.

William Winter begins a poem: "I saw an aged actor on his beer." Perhaps he did, but it's awful rough to give the poor fellow his way in that style.

Mae Edwards seems to be in low spirits. That's because of his medium sighs.

"There's lots of tricks in plain faith."—*Shakespeare*. Yes, and there's lots of tricks in plain pedro with Cazauban and Tony at the Criterion, but you feel their

"What is truth?" said Deacon Maginley when drunk yesterday, while in an evidently the general opinion of the Square seem to be between meals.

CRICKET.

The Thespians Against the St. George's Club.

A MEMORABLE EVENT

The World Turned Topsey-Turvy, and the Thespians Crowned with the Laurels of Defeat.

LORAIN TO THE FORE.

'RAH! 'RAH! 'RAH! T-H-E-S-P-I-A-N-S! TIGER-B

HOBOKEN IN ARMS.

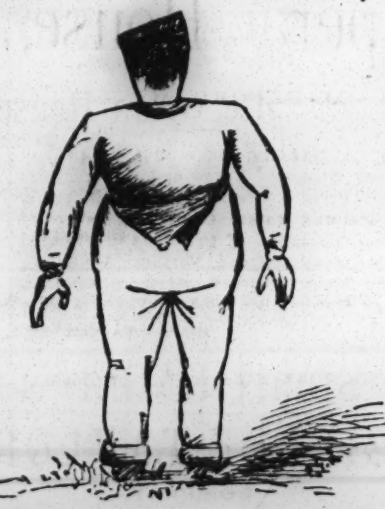
[WITH ILLUSTRATIONS MADE ON THE SPOT BY OUR SPECIAL ARTIST.]

On Thursday last a cricket match was played at Hoboken, in glorious weather, between the St. George's Cricket Club and an eleven of English actors, resident in New York, who have formed a club under the name of The Thespians. The St. George's Club won the match virtually by an innings and over 100 runs to spare, though as a matter of fact, time was called before the last Thespian received his cove, and the game was, therefore, strictly speaking, a draw. The Thespians were all very much out of practice, though they showed they had good stuff in them, by playing so pluckily an uphill game, and by arranging to play a return match on the following Thursday, on the same ground, immediately after suffering defeat. It was a pity there were so few spectators, for it was a fine sight to see Tearle, the noble and good, shaking hands with his ne'er-do-weel brother,



and with all the rufians and cutthroats that dog his path every night; and we hope the attendance for the future will be much larger.

Miss Emma Lorraine was on the ground looking charming, as usual, and report hath it that she was responsible for the very pretty colors worn by the Thespians. The weakest point with the actors was the fielding, which was erratic to a degree, although they can hardly be said to be out of condition, if it is true that Gerald Eyre



runs a mile every day to reduce his waist to the slim and elegant proportion of a year ago.

The Thespians opened the ball by sending in Wilmot Eyre and S. Ruddock, the latter of whom, like a good sportsman, devoted the morning of his last day in New York to playing for his countrymen; he played and hit well for his thirteen runs, and was on his way to England within a few hours of his innings. Mr. Ruddock is a well-known man in more fields than the cricket field, and is credited with having won "The Grand National" some years since on Lamplighter. H. H. Bell played a patient and useful innings, and W. O. Wilkinson hit merrily for his seven. George Thorne frightened the St. George's men a good deal, it seemed,



and when he and Wilkinson were in together no one was quite sure which was the

batman and which was the ball. The innings closed for 42, against which the St. George's Club put together 193. B. Mostyn, their captain, heading the score with a well-hit but rather lucky 54 not out. Of the others, Sadler, Smith and Rutherford showed good form. Bell and Tearle bowled most of the time by turns from one end, but the wicket suited Kerr's blows rather better than their fast bowling. On the Thespians going in for the second time, Wilmot Eyre played an excellent patient innings, and H. H. Bell once more showed what he would be capable of with a little practice. H. J. Holliday just managed to play out time



with Wilmot Eyre, and thus ended a very pleasant and interesting game, which gave great pleasure to all concerned.

Billy Elton did not put in an appearance, and we suppose his opinion of that "beautiful invention the elevator" must have undergone a change.



H. M. Pitt did good service as wicket keeper, and he seemed to go down the elevator rather gingerly that night, possibly on account of the stiffness, of which next day complaints were loud and long.



The last sketch represents a conversation between the captain of the St. George's men and Ben Barnacle.

Subjoined is the score:

THE THESPIANS.	
First Inning.	Second Inning.
W. Eyre, run out..... 0	Not out..... 8
S. Ruddock, b. Moeran..... 13	Absent..... 0
H. H. Bell, c. sub. b. Moeran..... 54	
J. G. Kerr, b. Moeran..... 0	b. Richardson..... 7
G. O. Tearle, b. Moeran..... 1	b. Richardson..... 0
H. M. Pitt, b. Moeran..... 0	c. Newbold, b. Sadler..... 0
Dr. Naylor, b. Moeran..... 0	Run out..... 0
G. Eyre, b. Campbell..... 2	b. Sadler..... 0
G. Thorne, c. sub. b. Campbell..... 3	b. Sadler..... 1
W. O. Wilkinson, c. Smith, b. Moeran..... 7	b. Richardson..... 0
H. J. Holliday, not out..... 0	Not out..... 4
Extras..... 2	Total..... 22
Total..... 42	

ST. GEORGE'S CLUB.

First Inning.	
W. F. Morgan, b. Kerr..... 8	
E. W. Sadler, b. Kerr..... 26	
E. H. Moeran, sub. Pitt, b. Kerr..... 16	
J. Smith, c. Pitt, b. Kerr..... 21	
J. H. Talbot, run out..... 16	
B. Mostyn, run out..... 54	
C. Richardson, b. Kerr..... 0	
W. Rutherford, c. Thorne, b. Wilkinson..... 29	
H. Campbell, b. Wilkinson..... 12	
I. Newbold, b. Kerr..... 9	
Extras..... 11	
Total..... 193	

and when he and Wilkinson were in together no one was quite sure which was the

PROFESSIONAL DOINGS.

—Manager J. R. Carll of New Haven is in town.

—Charles and Lillie Wilkinson sail for Europe next Saturday.

—Selina Deloro sailed on Saturday for Europe from Montreal.

—Jack Haverly arrived in town from Chicago Saturday night.

—Thomas Frazier will pilot the M'lis party again next season.

—George Knight has got the fever too. He goes to Europe shortly.

—Louise Pomeroy has been, and still is, very successful in Australia.

—Haverly's Theatre in Brooklyn closed its season last Saturday night.

—Ella Wesner will have a traveling company of her own next season.

—Every first-class manager or agent wears a white hat around the Square.

—John Gourlay will re-assume his former parts with the Troubadours next season.

—Sam Piercy's wife died at the American Hotel, Philadelphia, Saturday morning.

—A. S. Penoyer will be the manager of the Vokes next season, and not in advance.

—It is currently reported that Agnes Ethel will return to the stage next season.

—John D. Mishler, manager of the Mishler Circuit, was in town Friday and Saturday.

—John Ince is engaged by Sam Colville to play a funny part in Michael Strogoff next season.

—Henry J. Byron's new comedy is called Punch. Much has been said in advance of its merits.

—Marie Williams is not re-engaged at the Madison Square Theatre next season. She goes to Europe.

—Richard Marsden, the scene painter of the Union Square Theatre, sailed for Europe on Saturday.

—W. H. Brown is coming to the front as a manager. He is now negotiating for a New York Theatre.

—John R. Rogers will probably have two companies on the road next season. One will go round the world.

—General Barton, of California, is rapidly convalescing, and expects to be out of his room in a short time.

—The Grand Opera House will close for the season next Saturday night, and reopen on the 15th of August.

—Robert Spiller has secured the farcical comedy *Rooms For Rent*, and is organizing a strong company to play it.

—Haverly's new theatre in Chicago will open next October. Robson and Crane will be the initial attraction.

—Charles Rice will not travel with the Evangeline party next season, but will set up a chop house in New York instead.

—Samuel Colville has sold to Tompkins & Hill the right to produce *The World in Boston* and the New England circuit.

—A biographical history of the Jefferson family has just been finished by William Winter, and will be published in September.

—Happy Cal Wagner arrived in New York on Monday morning. He will summer here and start upon the road again Aug. 10.

—Edwin Booth and wife will sail for this city on the 18th instant. He will return in August to complete his European engagements.

—John Mathews asserts that Lester Wallack went home ill Wednesday when he heard that Iroquois had won the English Derby.

—Baker and Farron have an offer from Locke, of San Francisco, for a season on the Slope. They will probably accept the engagement.

—Mr. and Mrs. Robert Fulford (Annie Pixley) left this city on Friday, for a summer vacation in Canada with Mr. Fulford's relatives.

—McCormack, the dramatic man and city editor of the *Cincinnati Inquirer*, will come to the front next season as Frederick Paulding's manager.

—Miles Juveniles dedicated the new opera house in Olney, Ill., a \$600 house being in attendance. The Little Duke constituted the programme.

—Barry and Fay's Comedy Company, a versatile organization selected from the best ranks of the profession, are open for dates for next season.

—Ethel Arden, wife of Osmond Tearle, is a pretty English actress that once on a time was the "understudy" at the St. James' Theatre, London.

—Sam. W. Small, "Old Si," of Atlanta, wields a free lance in his new paper, *The Moon*. It beams in the stead of the *Southern Dramatic Critic*.

—Robert Buchanan, the English dramatist, stands in the lobbies when a new piece is produced by a fellow scribe, and vigorously applauds the good points.

—Mlle. Veronika Jarbeau, the piquant Arabella Lane of the Standard, will rest during the summer at Long Branch. She has a good engagement for next season.

—An impertinent youth named Harvier called at *The Mirror* office Saturday, and was ordered to leave. Failing to obey stage directions, he was summarily ejected.

—The following people will compose Fred. B. Warde's company next season: Leonard Outram, John Hay, James A. Ransome, Royal Roche, Florence Elmore and Marion Clifton.

—One of the prettiest pictures recently turned out of an establishment is the raft scene from *The World*, made by Gambier, of the firm of Marc & Schlam. It is a *chef d'œuvre* of photographic art.

—Manager J. R. Spackman, of the Hamilton (Canada) Grand Opera House, is in the city. His recent benefit tendered by the citizens of that city was quite an ovation.

—Frank L. Goodwin has secured the right for the United States and Canada to produce the new Spanish plays, *A Son's Devotion* and *Magic Powders*, said to have been unprecedentedly successful throughout Spain.

—There is a vague rumor that a new Opera House will soon be erected in Cincinnati by the Emery Brothers, well known capitalists. In such an event, West Fourth street will in all probability be the location.

—Every now and then we run across a paragraph that Lawrence Barrett had bought a new blank verse play from a Mr. Young, an Illinois lawyer. The intelligence is too frequent. We would like to see the play.

—The New York and New England Railroad Company's 11:55 P. M. train for Boston is a favorite with professionals. They can leave by it after a performance and take an early breakfast in Boston.

—Joe Jefferson has rented the Union Square Theatre for two weeks, beginning on the 12th of September. It is not known in what piece he will appear, but we hope it will not be *Rip*. Let him R. I. P.

—Bartley Campbell's My Geraldine company closed the season at Milwaukee, Wis., on the 25th ult., and will reopen at Niblo's Theatre Aug. 15, with a new play. There will be but few changes in the company.

—William Young and Leslie Gossin are associated together in the production of a new play, written by the former, which is said to be strong in dramatic situation and mechanical effects. It will, in all probability, be produced in Buffalo, N. Y., by the Meech Brothers.

—W. H. Brown, manager of the new Novelty Theatre, Jersey City, has signed contracts with J. H. Haverly for all of his attractions for the coming season. Mr. Brown has taken time by the forelock, and the Jerseyites will be decidedly favored through his early exertions.

—It is reported that Sara Bernhardt is engaged by M. L. Mayer, of London, for a long European tour. If she plays at the Vaudeville in Paris she will have to pay 100,000 F. damages to the Comedie Francaise. It seems she is bound to both theatres. How will she get out of it?

—Sidney Rosenfeld's five act play, *Florinel*, was produced by Julia A. Hunt in St. Louis, Sunday night. John S. Morton telegraphed Sidney forthwith: "Florinel a decided success. Audience enthusiastic." Sidney is consequently in a state bordering between intoxication and insanity.

—Walter M. Gillman, leader of the Sixteenth Street Theatre orchestra, at Denver, Col., died on the 20th ult. of heart disease. He was known and esteemed by the whole profession throughout the West, and not a more whole souled and benevolent man ever handled a bow. He was raised from a boy in Denver.

—The Hanlons, who are to open the season at the Park, have a piece in which they manufacture a full-rigged ship in presence of the audience out of the chairs and tables, tablecloths and sheets of the apartment in which they are supposed to dwell, and then set sail for a foreign port. The trick is a novel one.

—Some of the English critics think that Booth's Iago is inferior to Irving's, but that his Othello is vastly superior. They've got the thing so mixed up over there, that on this side we can only conclude from their criticisms, that while both gentlemen are exceedingly bad actors, they are at the same time transcendently great ones.

—Mitchell's Pleasure Party closed their season of thirty-nine weeks at Sandusky, O., last Saturday. William Forrester goes to England, his home; Mr. and Mrs. William Gill to Gravesend, L. I.; Miss Carson to New York; Miss Barry to Chicago; Francis Wilson to Atlantic City; and Mr. Mitchell to St. Louis. The company has been very successful.

—George Washington Morris Nutt—better known as Commodore Nutt—died in this city on the 26th ult., after eight weeks' sickness, aged 37 years. The Commodore was first exhibited in 1860, in Barnum's Museum, and has been before the public ever since. At the time of his death he was three feet seven inches high. Sometimes he would essay management, and occasionally with success. He has occupied various positions—sometimes a manager, a restaurant keeper, a saloon-keeper, and what not. He has traveled extensively, and was a good geographical scholar. His remains have been taken to Manchester, N. H., for interment.

—A considerable portion of the necessary capital (\$25,000) is already subscribed for the purpose of erecting in London a theatre to be placed in the hands of a permanent dramatic company, who will run it on the community system. It is said that strict attention to the ensemble, literary value in all plays produced or revived, scenery not introduced for its own sake, but only for its real illustrative value, and with more frequent changes of programme than are now customary in English-speaking theatres, are to be a part of the policy of the administration. The theatre will be provided with stages capable of being raised or lowered at will, enabling even elaborate set scenes to be arranged during a performance, and thus abolishing waits between acts, similar to the double stage at Madison Square Theatre.

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